DANIEL DEFOE: POINT OF VIEW

THE NATURE AND FUNCTION OF POINT OF VIEW IN DEFOE

By

RAYMOND ALEXANDER STEPHANSON, B. A.

A Thesis

Submitted to the School of Graduate Studies

in Partial Fulfilment of the Requirements

for the Degree

Master of Arts

McMaster University

September, 1974

MASTER OF ARTS (1974)
(English)

McMASTER UNIVERSITY
Hamilton, Ontario

TITLE: The Nature and Function of Point of View in Defoe

AUTHOR: Raymond Alexander Stephanson, B.A. (University of Saskatchewan)

SUPERVISOR: Professor James King

NUMBER OF PAGES: iii, 97

SCOPE AND CONTENTS:

This study provides a technical examination of the mechanics of point of view in four of Defoe's works of prose fiction. It is probably one of the first studies that has reviewed Defoe's artistic abilities from a purely technical aspect. By examining the technical skill that the works exhibit, the thesis attempts to provide new information and ideas about the individual works, as well as to suggest that Defoe is a capable and careful writer.

ACKNOWLEDGEMENTS

I would like to thank Dr. A. Bishop and Dr. J. Brasch for their help, advice and availability. In particular I would like to thank Dr. James King for his constant and stimulating supervision.

TABLE OF CONTENTS

INTRODUCTION

Critical studies of Defoe's prose fiction have concerned themselves either with arguments that Defoe was merely a gifted hack-writer, or that his work exemplifies artistic integrity and ability. Unfortunately, those Defoe scholars who would defend his status as an artist have appealed to a variety of external elements in Defoe's works as evidence of artistic integrity. If one examines even the titles of the major full-length studies of Defoe's work, this kind of non-textual and non-technical concern is evident. Works such as M. E. Novak's Economics and the Fiction of Daniel Defoe (Berkeley and Los Angeles, 1962), Novak's Defoe and the Nature of Man (Oxford, 1963), G. A. Starr's Defoe and Spiritual Autobiography (Princeton, 1965), Starr's Defoe and Casuistry (Princeton, 1971), J. Paul Hunter's The Reluctant Pilgrim (Baltimore, 1966), M. Shinagel's Daniel Defoe and Middle-Class Gentility (Cambridge, Mass., 1968), or R. M. Baine's Daniel Defoe and the Supernatural (Athens, Georgia, 1968), are all concerned essentially with features of Defoe's work that are of secondary importance to the text of the works themselves. Indeed, it would look as if Defoe's staunchest defenders may not have a great deal to defend if they feel obligated to discuss external elements of Defoe's work that do not really come to terms with the intrinsic elements of technique, or with how a work functions as a technical and thematic unity. If the question of Defoe's artistic integrity and ability is to be explored, then external and secondary issues such as

source-studies, the influence of various traditions, and extrapolated social, economic, religious or philosophical schemes, are significant and helpful only to a certain extent. While such studies no doubt help to illuminate biographical data and certain features of the works themselves, they by no means offer a comprehensive or an adequate explanation of how any one of Defoe's novels works as a technical articulation of some moral statement or some coherent vision. If Defoe's status as an artist depends on the type and the amount of technical, narrative and thematic ingenuity exhibited in his works, then surely the question of how well the theme of an individual work is technically articulated, is a far more legitimate and convincing method of proving Defoe's artistic status than to isolate elements that are extrinsic to the technical and thematic systems in the work.

Defoe's status as a writer has long suffered at the hands of critics. It is not that Defoe has never been elevated into the ranks of a Fielding or a Sterne (and indeed, there is no reason why he should); it is simply the fact that Defoe's work has never received that kind of careful critical evaluation that would put Defoe's artistic merits and abilities into perspective. The present study attempts to provide some perspective on Defoe's status as an artist by examining the nature and the function of point of view in four different works of fiction: A Journal of the Plague Year, Robinson Crusoe, Moll Flanders, and Roxana. While the detailed discussion of point of view in each work may illuminate technical aspects that hitherto have received little or no critical comment, the scope of this study is really to suggest that Defoe's use of point of view

exemplifies a degree of artistic integrity and sophistication much greater than has been realized or credited.

CHAPTER I

A Journal of the Plague Year: Credibility and the Didactic Narrator

Unlike the novels, A Journal of the Plague Year[1] is a work of didactic prose fiction. Nevertheless, the Journal exhibits a successful manipulation of point of view for a particular effect, which should illustrate to the reader the great care that Defoe took in making the point of view a functional and successful feature in his works. This discussion will also prepare the reader for the importance of point of view in subsequent discussions of the novels.

The workings and the nature of the narrative point of view in the Journal are of ultimate importance in determining whether the work is a success or failure. That is, the Journal is a didactic work whose ability to persuade or convince is directly dependent on the function of the point of view. In order to convince the reader about Defoe's prescriptions for the plague and that the narrative point of view is presenting a factual and contemporary report, H. F. (the narrator) must be presented as a credible point of view and must be established as a reliable source of information.

Close examination of the Journal reveals that the narrative point of view is characterized constantly by elements that attempt to gain the reader's confidence, and hence persuade the reader that the account is a true one. Even the title-page of the Journal is arranged to limit and direct the reader's expectations about what he

will read and who will relate it to him: "A Journal of the Plague Year: being Observations or Memorials of the most remarkable Occurrences, as well Publick as Private, which happened in London during the last Great Visitation in 1665. Written by a Citizen who continued all the while in London". With the selection of words like "Journal", "Observations or Memorials", and "Occurrences", one can see that the phraseology of journalism and factual report in the title-page is used in order to set up H.F. as a credible historian. Near the end of the Journal, however, H. F. makes a tacit recognition of the fact that he has been doing much more than giving a journalist's objective account of the facts and events surrounding the plague:

> If I should say, that this is a visible Summons to us all to Thankfulness, especially we that were under the Terror of its Increase, perhaps it may be thought by some, after the Sense of the thing was over, an officious canting of religious things, preaching a Sermon instead of writing a History, making my self a Teacher instead of giving my Observations of things; and this restrains me very much from going on here, as I might otherwise do.[2]

If one examines the Journal with care it becomes evident that in fact H. F. has not only one role but three: reporter, interpreter, and didactic instructor. The following sections will discuss and attempt to characterize the nature of H. F.'s multiple role as narrator, and will illustrate how devices in the narrative point of view are used to gain the reader's sympathy for and confidence in H. F.'s credibility and reliability.

H. F. as Reporter

H. F. is constantly concerned with establishing himself as presenting a credible point of view (i.e. contemporary with the event) and as presenting a reliable point of view (i.e. presents facts that are accurate). One method of achieving this is by keeping his audience aware of himself as a reporter of facts: "as I have observ'd" (14); "as I have observ'd" (15); "so I should observe" (15); "yet I believe the Account is exactly true" (100); "as I have observ'd above" (105); "as I have said above" (186); "as has been observ'd" (186); "as has been observ'd at large" (186); "These Observations of mine were abundantly confirm'd" (188). The intensive use of "I" and reference to H. F.'s own earlier statements keeps H. F. very much in the realm of action. This also functions as an appeal to himself as an eyewitness reporter of the event.

Another feature which enhances the authenticity of the narrative voice can be found in the connection of H. F. with the people of London, in order that the observations of the narrator are aligned with the people's general response to the plague. The following passages do not represent a complete and thorough list of such examples throughout the work, but the frequency of occurrence in the first few pages indicates the attempt to establish the reliability of H. F. at the beginning of the Journal: "but all agreed" (1); "We had no such thing" (1); "People began to forget it, as a thing we were very little concern'd in" (1); "we hoped was not true" (1); "The People shew'd a great Concern" (2); "then we were easy again" (2); "the Peoples Eyes" (2); "with great Uneasiness by the People" (4); "after this we found" (4); "This alarm'd

us all again" (4); "among the People" (4); "the great Affliction of the City" (5); "the City was healthy" (5); "We continued in these Hopes" (5); "for the People were no more to" (5); "all our Extenuations abated" (5); "and we took it for granted" (6); "every Body said there had" (6); "our Neighbourhood" (7); "their Consternation" (7); "was coming upon the City" (7); "This Hurry of the People" (7); "But we perceived the Infection" (14); "we perceiv'd" (14); "to draw our Way" (14); "our Part of the Town" (15); "and as we saw it" (16); "the People began to take" (18); "the Fears of the People" (19); "the People were really overcome" (24); "for the Minds of the People" (29); "This put the People upon" (48); "what a desolate Place the City was" (100); "the Distresses of the People" (115); "when every one's private safety" (115). What is particularly striking about this collection of phrases is the subtle connection created between the People and H.F. the narrator. The strong and consistent "we" constantly identifies H. F. with the People. This links the narrative voice with the general corporate response of the City. That is, H. F.'s voice is immediately related to the proof-by-majority truth of the people's response, the implication and tone of which implies that H. F. has some part in the People's monopoly on truth and reliability. Thus, H. F. helps identify himself as a voice of authenticity and as a reliable reporter of historical fact. This helps the reader to suspend the recognition of what F. Bastian calls "the basic falsehood" of the book[3] -- namely, that the Journal is not related by a contemporary of the plague with a complete knowledge of the details.

The role of H. F. as reporter of fact is further emphasized by his curiosity and his constant attempt to find out facts and informa-

tion even in the event of danger to himself: "my Curiosity led, or rather drove me" (60); "but I resolv'd to go in" (60); "but my own Curiosity . . . was sufficient to justify my running that Hazard" (61); "I had been press'd in my Mind to go" (61); "I could no longer resist my Desire of seeing it" (61); "But tho' I confin'd my Family, I could not prevail upon my unsatisfy'd Curiosity to stay within entirely my self" (80); "I told him, I would lay aside my Curiosity, rather than make him uneasy" (111). The effect of all this is to characterize H. F. as a reporter who is not satisfied with half-information or rumor, but who will make the effort to find out all that he can to make his journal more comprehensive.

Likewise, H. F. often presents information of other people with which he does not agree. He is careful to establish that while other reports may be fallacious or built on false evidence, his report is factual because he is an eyewitness to the event and reports only the most reliable sources:

> I observ'd often, that in the Parishes of Algate, and Cripplegate, White-Chappel and Stepney, there was ~~five, six,~~ seven, and eight hundred in a Week, in the Bills, whereas if we may believe the Opinion of those that liv'd in the City, all the Time, as well as I, there died sometimes 2000 a-Week in those Parishes; and I saw it under the Hand of one, that made as strict as examination into that Part as he could, that there really died an hundred thousand People of the Plague, in it that one Year, whereas the Bills, the Articles of the Plague, was but 68590.
>
> If I may be allowed to give my Opinion, by what I saw with my Eyes, and heard from other People that were Eye Witnesses, I do verily believe the same, viz . . . (99)

This preoccupation with the sifting and sorting out of a variety of different information in order to present the true and most credible account of things is evident throughout the Journal:

> If this was true, it was an evident Contradiction to that Report which was afterwards spread all over England, but which, as I have said, I cannot confirm of my own Knowledge, namely, That the Market People carrying Provisions to the City, never got the Infection or carry'd it back into the Country; both which I have been assured, has been false. (145)

Like the use of "I", "we", and his curiosity, H. F.'s appeal to his own status as an observant eyewitness to the events is an attempt to characterize the narrative point of view as a source of reliable and authentic information.

Not only is H. F. presented as a contemporary, active and industrious reporter of facts, he is presented as a reporter whose task is especially heavy in an age where facts are difficult to ascertain: "We had no such thing as printed News Papers in those days, to spread Rumours and Reports of Things; and to improve them by the Invention of Men"(1); "It was for want of People conversing one with another, in this time of Calamity, that it was impossible any particular Person cou'd come at the Knowledge of all the extraordinary Cases that occurr'd in different Families" (164); "The Weekly Bills are the only Evidence on the other side, and those Bills were not of Credit enough . . . to support an Hypothesis, or determine a Question of such Importance as this" (205). Defoe is making a plea for H. F.'s integrity and honesty as a reporter: H. F. knows what a reporter must do; he realizes the reporter's problems in fact-finding; and he does the best he can, granting occasionally that some of his accounts are not verifiable but interesting only as stories or rumors: "I will not be positive, whether he said yet forty Days, or yet a few Days" (21); "What he said or pretended, indeed I could not learn. I will not say, whether that Clergyman was distracted or not . . . I say, I

cannot speak positively of these Things; because these were only the dismal Objects which represented themselves to me as I look'd thro' my Chamber Windows" (103); "I have only to add, that I do not relate this any more than some of the other, as a Fact within my own Knowledge, so as that I can vouch the Truth of them, and especially that of the Man being cur'd by the extravagant Adventure, which I confess I do not think very possible" (162); "It was said, how true I know not, that some of these Bodies were so much corrupted" (174). By careful appeal to the reporter's duties and the dificulties in getting and substantiating fact, H. F. is characterized as an industrious, honest and conscientious reporter of historical events. In this way, the historical and factual credibility of the narrative voice is emphasized.

H. F. as Interpreter

Not only does H. F. report events and facts, but he attempts to organize and interpret them by synthesizing the significance that isolated facts indicate. In this manner, the narrative point of view becomes an important structural device that imparts order and meaning to an array of different incidents. This not only strengthens the credibility and reliability of the point of view, but aids in the Journal's didactic purposes by offering what seem to be obvious conclusions about scattered information and unrelated episodes. For example, the lengthy account of the "Wizards and cunning People" (19) offering astrological accounts of the plague's origin or quack-remedies for cure and prevention, are put into their proper per-

spective by H. F., who "cou'd not at the same Time carry these Things to the heighth that others did, knowing too, that natural Causes are assign'd by the Astronomers for such Things" (20). After presenting a group of several instances of different public responses to the threat of the plague, H. F. summarizes: "Some heard Voices warning them to be gone . . . Others saw Apparitions in the Air; and I must be allow'd to say of both . . . that they heard Voices that never spake, and saw Sights that never appear'd" (21-22). H. F. provides more than the report of events; he provides an interpretive commentary on those events.

Following the citation of different stories, cases or examples H. F. immediately suggests an interpretation of or significance for the group of events: "but the Imagination of the People was really turn'd wayward and possess'd" (22); "These things serve to shew, how far the People were really overcome with Delusions" (24). Or, H. F. will make an interpretive judgement to give some reason for the particular actions in another group of stories or events: "One Mischief always introduces another: These Terrors and Apprehensions of the People, led them into a Thousand weak, foolish, and wicked Things" (126). H. F. then proceeds to present the group of isolated events about human folly and delusions caused by human fear of the plague.

The great terror produced by the plague, and subsequent public response, is for H. F. a natural source of anecdotal material to illustrate human irrationality in the face of total disruption of normal human commerce. It is this kind of interpretive framework

that presents a handful of particular stories not as indiscriminately recorded material but as selectively arranged groups unified by a larger general truth. For example, H. F. presents details of superstitious prevention of the disease "in wearing Charms, Philters, Exorcisms, Amulets, and I know not what Preparations, to fortify the Body with them against the Plague" (32). But this is not to say that all the people responded in a superstitious fashion, nor is it an introduction to a list of gruesome sensationalism. The reporter H. F. presents his material in organized subject-units, giving the group of incidents or examples a set of interpretive rules and guidelines: "But there was still another Madness beyond all this, which may serve to give an Idea of the distracted humour of the poor People at that Time"(32); "But my Memorandums of these things relate rather to take notice only of the Fact, and mention that it was so . . . this was the Effect of the Hurry the People were in, after the first Notion of the Plague being at hand was among them" (33). Here, as elsewhere, H. F.'s interpretive guidelines organize and unify groups of incidental, particular material so that the main idea or subject is explored enough in isolated cases to offer or suggest a self-evident conclusion.

By far the greatest number of case-stories revolve around the shutting up of houses. The first large group of stories is arranged by H. F. to exemplify one result of the Lord Mayor's decree: "so that in short, the shutting up of Houses, was in no wise to be depended upon; neither did it answer the End at all; serving more to make the People desperate, and drive them to such Extremities as

that they would break out at all Adventures"(53). With this evaluation H. F. offers a large collection of particular examples which suggest the validity of his interpretation. Another question associated with the shutting up of houses is what happens to the people and what the people do once they have made their desperate escapes from certain death:

> This is one of the Reasons why I believed then, and do believe still, that the shutting up Houses thus by Force, and restraining, or rather imprisoning People in their own Houses, as is said above, was of little or no Service in the Whole; nay, I am of Opinion, it was rather hurtful, having forc'd those desperate People to wander abroad with the Plague upon them, who would otherwise have died quietly in their beds. (171)

As in so many other instances in the Journal, H. F. presents his interpretive explanation with a substantial citation of examples or case-stories (e.g. "I remember one Citizen, who having thus broken out of his House in Aldersgate-Street . . . " [71]).

By arranging and commenting on the material in this manner, the narrative voice acts as an ordering, structuring principle that presents the material in subject or thematic groups framed by interpretive cornerstones. And in this fashion, H. F. is characterized not as a reporter of haphazard and multifarious detail and miscellany, but as an historical commentator whose integrity of structural organization is equivalent to his interpretive integrity. As well, the sense of order and meaning that permeates the narrative point of view as an interpretive voice strengthens the trustworthiness of H. F. both as reporter and interpreter. Thus, as the attractiveness and honesty of the narrative voice increases, so the attractiveness of the Journal's didactic contents increases.

The Journal is not a computer-list of remembered event and incident, nor does H. F. forget to remind one that he is actively engaged in ordering and interpreting the amorphous contents of his "Observations or Memorials": "These things serve to shew, how far the People were really overcome with Delusions" (24); "I give this Story thus at large, principally to give an Account what became of the great Numbers of People which immediately appeared" (150); "that [story] of the Man being cur'd by the extravagant Adventure, which I confess I do not think very possible, but it may serve to confirm" (162) (my italics). H. F.'s role as interpreter is extended even to considerations of other interpretations of isolated, individual facts. In H. F.'s discussion and illustration of the "seeming propensity, or a wicked Inclination in those that were Infected to infect others" (153), he presents the isolated cases and offers three current interpretive theories before reaching his own conclusions:

> But I choose to give this grave Debate a quite different turn, and answer it or resolve it all by saying, That I do not grant the Fact. On the contrary, I say, that the Thing is not really so, but that it was a general Complaint rais'd by the People inhabiting the out-lying Villages against the Citizens, to justify or at least excuse those Hardships and Severities so much talk'd of . . . that is to say, the Citizens pressing to be received . . . and the Inhabitants finding themselves so imposed upon. (154)

H. F.'s role as interpreter, then, is not only a means and device for the structural organization of Defoe's material, it casts favorable light on H. F. as an intelligent reporter by virtue of the fact that the material has been arranged and ordered. And, as stated previously, the credibility of the didactic elements in

the work is directly proportional to the credibility of the narrative point of view. If H. F. had been characterized as an unskilled, unreliable or non-credible reporter and interpreter, then the Journal's success as a didactic work would be greatly hampered. But this is not the case. H. F. is characterized constantly as a skilled reporter and interpreter, as a reliable source of fact, and as a credible viewpoint (i.e. contemporary with the event). By establishing the honesty and intelligence of the narrative point of view insofar as facts and their significance are concerned, the reader is thus more easily persuaded to have faith in the didactic measures that the same viewpoint might recommend.

H. F. as Didactic Instructor

Foremost in H. F.'s mind is the instruction and education that his Journal can provide to the reader in the event of another infection. H. F. presents the story of the three men as an exemplary story to be consulted concerning the question of the poor laborer and flight from the plague:

> The Story of those three Men . . . I shall give as distinctly as I can, believing the History will be a very good Pattern for any poor Man to follow, in case the like Publick Desolation should happen here . . . the Story may have its Uses so many ways as that it will, I hope, never be said, that the relating has been unprofitable. (58)

Likewise, in the relation of the three irreligious tipplers who insult H. F. (incorporated in the stories about the Aldgate Pit, p. 59 ff.), the same claim to exemplary material is made:

> By this I not only did my Duty, namely, to pray for those who dispitefully used me, but I fully try'd my own Heart, to my full Satisfaction; that it was not fill'd with any Spirit of Resentment as they had offended me in particular; and I humbly recommend the Method to all those that would know, or be certain, how to distinguish between their real Zeal for the Honour of God, and the Effects of their private Passions and Resentment. (69)

As in his role as interpreter, H. F. is again doing much more than reporting events. He is making claim to his own experience and the experiences of others in order to suggest helpful and successful responses and counter-measures to the plague. For example, in the event of another infection H. F. offers information about the mechanics of the contagion itself in order that the problem will be better understood, and preservative measures, therefore, will suggest themselves more readily: "And here I may be able to make an Observation or two of my own, which may be of use hereafter to those, into whose Hands this may come, if they should ever see the like dreadful Visitation" (73).

In the midst of a lengthy collection of isolated cases (115-120), H. F. makes a didactic assertion about a measure to be taken should the plague recur:

> I cannot but remember to leave this Admonition upon Record, if ever such another dreadful Visitation should happen in this City: that all Women that are with Child or that give Suck should be gone, if they have any possible Means out of the Place; because their Misery if infected, will so much exceed all other Peoples. (118)

H. F.'s didactic concerns are directed to private citizens, public officials, and national policy toward such infections. Once H. F. is established as a trustworthy eyewitness of the event, he

can call on his own experiences and observations with more confidence in convincing his reading audience:

> I often reflected upon the unprovided Condition, that the whole Body of the People were in at the first coming of this Calamity upon them, and how it was for Want of timely entring into Measures, and Managements, as well publick as private, that all the Confusions that followed were brought upon us; and that such a prodigious Number of People sunk in that Disaster. which if proper Steps had been taken, might, Providence concurring, have been avoided, and which, if Posterity think fit, they may take a Caution, and Warning from. (122)

Finally, on the question of flight H. F. again makes instructive and educational remarks: "Upon the foot of all these Observations, I must say, that . . . it is my opinion, and I must leave it as a Prescription, (viz.) that the best Physick against the Plague is to run away from it" (197-198).

The point of all these examples of didactic and instructive rhetoric is that they enhance the effect of authenticity achieved in H. F.'s characterization as a reliable reporter and interpreter. Because H. F. appeals to his own experience and the experience of others, the sense that he is an active participant and contemporary reporter in the plague years is heightened. Also, the effect of H. F.'s appeal to his own experience and his distribution of friendly advice creates a sense of complicity between H. F. and the reader. That is, all features of the narrative point of view (i.e. H. F. as reporter, as interpreter, as didactic instructor) are fashioned to create a feeling of trust for H. F., and thereby to create a climate of acceptance for any moral or didactic measures H. F. might prescribe. Once the narrative voice is characterized as that of a reporter and judge of

events who can be relied on for honesty, integrity and accuracy, then the reader's trust and faith in the narrative point of view are extended to the didactic comments as well. Point of view in the Journal is used to gain the reader's acceptance of the work's didactic purposes.

CHAPTER II

Robinson Crusoe: Narrative Point of View as Moral Index

The existence of a double-time scheme in Robinson Crusoe has been largely discounted by critics as an important feature of the novel. While an older and reflective narrator relating a tale of the inexperienced and developing character may not seem very significant in terms of the Bunyanesque allegory or Puritan emblem to be found in the novel,[1] the double-time scheme is essential to any consideration of the nature of Defoe's narrative art. The obvious influence of the Puritan diary or spiritual autobiographical traditions,[2] as well, do not lessen but rather heighten the importance of the double-time scheme in Robinson Crusoe since the novel does what the spiritual diary does: it provides a selective and edited account of a life after the fact, therefore bringing the formal problems of narration and point of view to the fore.

In Robinson Crusoe the double-time scheme produces a differentiation between the narrating character and himself as participant in events. This means there is a disparity or discrepancy in point of view between Crusoe as narrator and Crusoe as character. A close examination of the narrative point of view as opposed to or as different from the character point of view reveals not only a technical distinction between viewpoints, but also illustrates how this distinction is functional in the context of the novel's thematic progress.

Point of View

In a discussion about point of view the feature that is most obvious in Robinson Crusoe is the existence of an informed point of view (Crusoe as narrator) and an uninformed point of view (Crusoe as character). In order that these two voices may be illustrated as distinctively different, one must discover evidence that the narrative point of view has knowledge or concerns that the character point of view does not or cannot have. This discrepancy of knowledge can be examined in terms of four kinds of differentiation: considerations of audience, considerations of plot, moralizing or exemplary passages, and considerations of character.

Considerations of Audience

Early in the novel Crusoe (character) explains his purpose in keeping a journal or account of his life:

> . . . and I drew up the State of my Affairs in Writing, not so much to leave them to any that were to come after me, for I was like to have but few Heirs, as to deliver my Thoughts from daily poring upon them, and afflicting my Mind.[3]

Quite clearly Crusoe the character has no concerns or thoughts about a reading audience, since he is marooned on a deserted island where chances of re-entry into civilization are at best remote. His written record is simply a diary where events and thoughts are recorded as they occur. Elsewhere in the novel, however, one can find abundant references to or considerations of audience made not by Crusoe the character but by Crusoe the narrator:

> Thus, and in this Disposition of Mind, I began my third Year: and tho' I have not given the Reader the Trouble of so particular Account of my Works this Year as the first. (114)

Near the end of the novel the same kind of address to the reader, or considerations of what episodes will be presented to the reader, differentiates a narrative point of view from a character point of view:

> As I have troubled you with none of my Sea-Journals, so I shall trouble you now with none of my Land-Journal: But some Adventures that happen'd to us in this tedious and difficult Journey, I must not omit. (289)

Further examples illustrate clearly that there is a narrative voice concerned with the presentation of material for a reading audience -- a concern that distinguishes this narrative voice from the simpler concerns of the character: "It would make the Reader pity me, or rather laugh at me, to tell how . . ." (120); "But judge you, if you can, that read my Story" (142); "as you may well suppose" (143); "You are to understand" (151); "It would take up a larger Volume than this whole Work is intended to be, to set down all the Contrivances I hatch'd" (168); "I believe the Reader will not think strange, if I confess" (176); "but I must confess to you" (177); "you may be sure" (186); "and that I may with the greater Pleasure to the Reader, bring on the remaining Part of my Story" (195); "I assure you" (241). These examples simply emphasize one kind of difference between the two points of view: Crusoe the character is writing his diary for himself, and his concern is with the accurate and painstaking tabulation of event and thought; Crusoe the narrator, on the other hand, is

presenting and in essence editing the material of the character, and his concerns and efforts are directed toward results that will be most convenient in his presentation to a reading audience.

Considerations of Plot

If Crusoe the character has no knowledge of a reading audience, he is also not concerned with thoughts about the progress of the plot or story. Considerations of plot or story come under the tutelage of the narrative voice, and from numerous examples one can observe narrative comments that are directly anticipatory of later events and developments of which the character is obviously unaware: "I observed in this last Part of his Discourse [that Crusoe "would have Leisure hereafter to reflect upon having neglected his Counsel"], which was truly Prophetick, tho' I suppose my Father did not know it to be so himself" (6); "I went on Board a Ship bound for London; never any young Adventurer's Misfortunes, I believe, began sooner, or continued longer than mine" (7-8); "But I was to have another Trial for it still . . . For if I would not take this for a Deliverance, the next was to be such a one as the worst and most hardn'd Wretch among us would confess both the Danger and the Mercy" (10); "But alas! this was but a Taste of the Misery I was to go thro', as will appear in the Sequel of this Story" (19); "and this I am going to relate, was one of the most discouraging Experiments that I made at all" (104); "Thus I took all the Measures humane Prudence could suggest for my own Preservation; and it will be seen at length, that they were not altogether without just Reason; though I foresaw nothing at that

Time, more than my meer Fear suggested to me" (162).

Another type of comment that could not be made by Crusoe the character can be found in instances of the narrator's rather self-conscious remarks about the state and progress of his plot: "To make short this sad Part of my Story" (9); "To come then by the just Degrees, to the Particulars of this part of my Story" (38); "In the relating what is already past of my Story, this will be the more easily believ'd, when I shall add . . ." (88); "The growing up of the Corn, as is hinted in my Journal, had at first some little Influence upon me" (89); "But leaving this Part, I return to my Journal" (97); "But now I come to a new Scene of my Life" (153); "I have told this Passage, because it introduces what follows" (215); "but I must go on with the Historical Part of Things, and take every Part in its order" (222); "However, to shorten the Story" (296); "I have nothing uncommon to take Notice of, in my Passage through France; nothing what other Travellers have given an Account of, with much more Advantage than I can" (302-303).

As well, the narrative voice manifests itself as distinguished from the character viewpoint in phrases that summarize or complete particular episodes by projecting some future and additional knowledge gained after the event (something that Crusoe as character cannot possibly do): "not knowing but some wild Beast might devour me, tho',as I afterwards found, there was really no Need for these Fears" (53); "tho', as it appear'd afterward, there was no need of all this Caution from the Enemies that I apprehended Danger from" (59); "for had I happen'd to be on the other Side of the Island, I

might have had Hundreds of them [turtles] every Day, as I found afterwards; but perhaps had paid dear enough for them" (86); "neither could I be said to want anything but Society, and of that in some time after this, I was like to have too much" (148); "and soon after went softly back again, which as it happen'd, was very well enough for him in the main" (202); "but would speak to it [Crusoe's gun] . . . when he was by himself; which, as I afterwards learn'd of him, was to desire it not to kill him" (212); "tho' as it prov'd, when I afterwards examin'd my Account, I found I had kept a true Reckoning of Years" (249).

Finally, narrative awareness of plot and its presentation can be discovered in phrases that promise to expand certain details at a later point: "and what I did for that, as also how I enlarg'd my Cave, and what Conveniencies I made, I shall give a full Account of in its Place"(62); "and it was very well I did so, as may be oberv'd [sic] hereafter upon a very remarkable Occasion" (76); "as I shall say afterwards in its Order" (79); "Of which in its Place" (79); "and indeed every Thing that my Circumstances made necessary to me to do, as will appear by what follows" (115); "and yet all these things I did without, as shall be observ'd" (118); "I made three small Sieves, but proper enough for the Work; and thus I made shift for some Years; how I did afterwards, I shall shew in its Place" (123); "nor did I forget her, when I had sufficient to help her, as shall be observ'd in its Place" (278).

As in the discussion of audience consideration, these examples establish and reinforce a distinction of viewpoint between Crusoe

as character and Crusoe as narrator. Not only does the narrative point of view have complete knowledge of and perspective on the events of the plot which the character point of view can not have, but the narrative voice is also concerned with technical problems of arranging and presenting the story which can have no relevance whatsoever to the shipwrecked character who keeps a diary "to deliver my Thoughts from daily poring upon them, and afflicting my Mind" (65).

Moralizing or Exemplary Passages

Associated with the narrator's consideration of plot and audience are didactic or instructive passages passed on to the reader from the narrator's retrospective considerations of his experiences:

> But how just has it been, and how should all Men reflect, that when they compare their present Conditions with others that are worse, Heaven may oblige them to make the Exchange, and be convinc'd of their former Felicity by their Experience. (35)

Crusoe the character may suddenly realize when he draws up his list of the evil and the good that attend his situation (cf. 66), that "Upon the whole, here was an undoubted Testimony, that there was scarce any Condition in the World so miserable, but there was something Negative or something Positive to be thankful for in it" (67). But Crusoe the narrator immediately applies to this observation the Puritan spiritual concern for finding in every incident some guiding moral truth:

> . . . and let this stand as a Direction from the Experiences of the most miserable of all Conditions in this World, that we may always find in it something to comfort our selves from, and to set in the Description of Good and Evil, on the Credit Side of the Accompt. (67)

What distinguishes the point of view in the one passage from the point of view in the other, is that in the first passage Crusoe the character may be coming to some recognition that in incidents there can be found moral

or religious significance that can be applied in his own life, while in the second passage Crusoe the narrator presents and interprets the incident as a moral exemplum for the use of all readers concerned with their spiritual well-being. As G. A. Starr points out:

> A diary not only supplied the prospective autobiographer with a record of his spiritual fortunes; it developed in him the habit of observing and interpreting every outward and inward occurrence for the sake of its spiritual significance. [4]

On the instructive or didactic element Starr says further that: "The prudent man draws warning or encouragement from seeming trifles, and the account of them in his autobiography may warn or encourage others, if the implication of each detail is made clear".[5]

What distinguishes the Puritan mind of the character from the Puritan mind of the narrator is a matter of degree and function. In each case there can be isolated the Puritan habit which searches out in its environment emblems of Divine justice and mercy; in the character this is a slowly acquired and developed habit, while in the narrative voice this emblematic bent has already been cultivated and is in constant application. As far as function is concerned, the differentiation is clear: Crusoe the character's tedious and stumbling grasps at a world full of spiritual significance are for his own awakening perusals and considerations, but Crusoe the narrator's more informed religious interpretations are included for the consideration of all readers. One is confronted again with the fact of two different points of view.

Other examples of moralizing or exemplary passages where the elementary emblematic groping of the character is followed by the didactic comments of the matured Puritan mind are numerous:

> . . . and my Sins appear'd so dreadful, that my Soul sought nothing of God, but Deliverance from the Load of Guilt that bore down all my Comfort: As for my solitary Life it was nothing; I did not so much as pray to be deliver'd from it, or think of it; It was all of no Consideration in Comparison to this: And I add this Part here, to hint to Whoever shall read it, that whenever they come to a true Sense of things, they will find Deliverance from Sin a much greater Blessing, than Deliverance from Affliction. (97)
>
> I learn'd to look more upon the bright Side of my condition, and less upon the dark Side; and to consider what I enjoy'd, rather than what I wanted; and this gave me sometimes such secret Comforts, that I cannot express them; and which I take Notice of here, to put those discontented People in Mind of it, who cannot enjoy comfortably what God has given them . . . [that] All our Discontents about what we want, appear'd to me, to spring from the Want of Thankfulness for what we have. (130)

"And this Part also I cannot but recommend to the Reflection of those, who are apt in their Misery to say . . . " (131); "and I cannot but advise all considering Men, whose Lives are attended with such extraordinary Incidents as mine. . . not to slight such secret Intimations of Providence" (175-176); "and I must testify from my Experience, that a Temper of Peace, Thankfulness, Love and Affection is much more the proper Frame for Prayer than that of Terror" (163); "and it may not be amiss for all People who shall meet with my Story, to make this just Observation from it, viz . . . " (181); "I have been in all my Circumstances a Memento to those who are touch'd with the general Plague of Mankind" (194); "Let no Man despise the secret Hints and Notices of Danger, which sometimes are given him, when he may think there is no Possibility of its being real" (250).

The evidence presented here indicates again that there are two points of view in the novel, one more informed than the other. In

verifying this argument, two facts have been noted: the nature of Crusoe the character's moralizing comments are exploratory in the context of his spiritual development, while the religious observations of Crusoe the narrator come from a spiritually educated and mature mind; and, the function of the character's comments is to be seen solely in the context of his own development, while the narrator's instructions and prescriptions are intended for the use of all who read his account.

Considerations of Character

The most important differentiation of the narrating character from himself as participant in events is evident in examples in which the narrative voice characterizes or helps define the kind of personality or mentality that Crusoe the character exemplifies, often giving information about Crusoe's mental and spiritual state of which the character himself is unaware. In fact, the narrative point of view not only helps to characterize Crusoe and give perspective to the reader's understanding of the character point of view, it also analyses and judges that viewpoint critically in physical, emotional and spiritual contexts. In other words, the existence of an often critical and ironic narrative tone or attitude toward Crusoe the character establishes irrefutably a distinction between the two points of view.

For example, Crusoe the character's initial and very successful venture in Brazil, his boredom and dissatisfaction with it, and his subsequent decision to sail on a voyage to obtain more slaves,

is greeted by Crusoe the narrator with harsh and critical comments:

> As I had once done thus in breaking away from my Parents, so I could not be content now, but I must go and leave the happy View I had of being a rich and thriving Man in my new Plantation, only to pursue a rash and immoderate Desire of rising faster than the Nature of the Thing admitted; and thus I cast myself down again into the deepest Gulph of human Misery that ever Man fell into, or perhaps could be consistent with Life and a State of Health in the World. (38)

This passage is not a simple presentation of the events in the life of Crusoe the character, it is an anticipatory narrative comment whose critical tone is indicated not only by the context but by the diction (i.e. "rash and immoderate Desire".) For a man "that having now lived almost four Years in the Brasils, and beginning to thrive and prosper very well upon my Plantation" (38), Crusoe the narrator can judge the character's decision to sail on a slave-hunt with little sympathy:

> But for me that was thus entered and established, and had nothing to do but go on as I had for three or four Years more, and to have sent for the other hundred Pound from England, and who in that time, and with that little Addition, could scarce ha' fail'd of being worth three or four thousand Pounds Sterling, and that encreasing too; for me to think of such a Voyage, was the most preposterous Thing that ever Man in such Circumstances could be guilty of. (39-40)

The character considers his decision to be a wise and profitable one, but the narrator knows it to be a "preposterous" and inevitably destructive decision.

Similarly, when Crusoe the character has become more settled in his abandoned state on the island and begins to keep a journal of events, Crusoe the narrator reflects:

> And now it was when I began to keep a Journal of every

> Day's Employment, for indeed at first I was in too much Hurry . . . in too much Discomposure of Mind, and my Journal would ha' been full of many dull things: For Example, I must have said thus. Sept. the 30th. After I got to Shore and had escap'd drowning, instead of being thankful to God for my Deliverance . . . I ran about the Shore, wringing my Hands and beating my Head and Face, exclaiming at my Misery . . . (69)

Well before the character comes to the religious recognition that it has been God who has been his examiner and the author of all his trials and deliverances, the narrative voice is insistent on keeping before the reader the fact of the character's spiritual void as the root of all his problems even before the character himself comes to this realization. This is effected by the phrase "instead of being thankful to God for my Deliverance".

Crusoe the character's momentary religious reflections about the astonishing appearance of the barley shoots are followed quickly by a religious lapse when the character comments that "at last it occur'd to my Thoughts, that I shook a Bag of Chicken's Meat out in that Place, and then the Wonder began to cease; and I must confess, my religious Thankfulness to God's Providence began to abate too upon the Discovering that all this was nothing but what was common" (78). Crusoe the narrator, however, adds immediately, "tho' I ought to have been as thankful for so strange and unforseen Providence, as if it had been miraculous; for it was really the Work of Providence" (78-79). Again, it must be noted that this critical comment appears well before the character's religious awakening, thereby associating the comment completely with the narrative point of view.

One of the serious religious lapses that Crusoe the character

suffers after his spiritual conversion is occasioned by the footprint and the terror that this causes in the character. The first thing Crusoe the character proposes to do is to demolish and destroy every thing he has built and cultivated in order that any visiting savages "might not see any Vestiges of Habitation" (159). Crusoe the narrator responds with critical psychological insight: "O what ridiculous Resolution Men take, when possess'd with Fear! It deprives them of the Use of those Means which Reason offers for their Relief" (159). Of course the "Means" to which the narrator refers are faith and hope in God's just but merciful design, means which the character has temporarily forgotten:

> I look'd, I thought, like Saul, who complain'd not only that the Philistines were upon him; but that God had forsaken him; for I did not now take due Ways to compose my Mind, by crying to God in my Distress, and resting upon his Providence, as I had done before, for my Defence and Deliverance; which if I had done, I had, at least been more cheerfully supported under this new Surprise, and perhaps carry'd through it with more Resolution. (159-160)

In the midst of the character's confusion, paranoia and incoherence, the voice of the narrator intrudes once more to make clear the character's physical and spiritual state, the reasons for it, and the reasons why it is a physically and spiritually undesirable state. At work in the novel is a narrative point of view which constantly diverges from the character point of view in terms of information and worldly and spiritual wisdom. But the point here is that the critical tone and attitudes of the narrator toward the character's actions and thoughts indicate the prevailing and important distinction between two points of view.

Numerous other examples may be noted briefly to illustrate that this differentiation is a prevailing one and indeed not an occasional feature of the novel: "Had I now had the Sense to have gone back to Hull, and have gone home, I had been happy, and my Father, an Emblem of our Blessed Saviour's Parable, had even kill'd the fatted Calf for me" (14); "That evil Influence which carryed me first away from my Father's House, that hurried me into the wild and indigested Notion of raising my Fortune . . . as to make me deaf to all good Advice" (16); "I brought Home £. 5.9 Ounces of Gold Dust for my Adventure . . . and this fill'd me with those aspiring Thoughts which have since so compleated my Ruin" (17); "I had done wrong in parting with my Boy Xury. But alas! for me to do wrong that never did right, was no great Wonder" (35); "But I that was born to be my own Destroyer, could no more resist the Offer than I could restrain my first rambling Designs, when my Father's good Counsel was lost upon me" (40); "had I used half as much Prudence to have look'd into my own Interest, and have made a Judgement of what I ought to have done, and not to have done, I had certainly never gone away" (40); "But I was hurried on, and obey'd blindly the Dictates of my Fancy rather than my Reason"(40); "I went on Board in an evil Hour . . . the same Day eight Year that I went from my Father and Mother at Hull, in order to act the Rebel to their Authority, and the Fool to my own Interest" (40); "All these Things, I say, which I ought to have consider'd well of, and did cast up in my Thoughts afterwards, yet took up none of my Apprehensions at first" (124); "but I might have forseen, That I could no more turn her, and set her upright upon

her Bottom, than I could remove the Island" (125); "I spar'd no Pains indeed, in this Piece of fruitless Toil" (125); "I went to work upon this Boat, the most like a Fool, that ever Man did, who had any of his Senses awake" (126); "This was a most preposterous Method; but the Eagerness of my Fancy prevail'd, and to work I went" (126); "and had I gotten it into the Water, I make no question but I should have began the maddest Voyage, and the most unlikely to be perform'd, that ever was undertaken" (127); "Pray note, all this was the fruit of a disturb'd Mind, an impatient Temper , made as it were desperate by the long Continuance of my Troubles" (198). The differentiation here of two points of view by way of narrative tone and attitude concerning his subject-matter is evident even in the diction: "wild and indigested Notion", "obey'd blindly", "my Fancy", "to act the Rebel", "the Fool", "fruitless Toil", "like a Fool", "preposterous Method", "maddest Voyage", "disturb'd Mind", "Impatient Temper". The language of the narrative voice, like the critical content that the words produce, illustrates that Crusoe the narrator has a different opinion of Crusoe the character than the character has of himself.

Narrative Function

Critics of Defoe have long noted the overwhelming thematic importance of Crusoe the character's religious and moral education. As J. Paul Hunter observes: "Robinson Crusoe is structured on the basis of a familiar Christian pattern of disobedience-punishment-repentance-deliverance, a pattern set up in the first few

pages of the book".[6] It has also been a common critical footnote to critics of Defoe's prose fiction that the novel's thematic center lies in Crusoe's "conversion" or moral recognition of Divine predominance in events. In regard to theme, critics have shown that events lead up to or away from the character's conversion, the moral and thematic imports of which must be seen in terms of the pre-conversion or post-conversion Crusoe. What has not been dealt with or considered is the role that the narrative point of view plays in the theme of conversion and its development in the novel.

As the previous discussion of point of view demonstrates, the comments of the narrative point of view underscore the narrative intent or function in the novel. Not only does the narrative voice constantly prepare the reader for events and for the interpretation of those events, but it acts as an editorial guide to the spiritual state and development that Crusoe the character exemplifies. It has been illustrated that the religious or moral thoughts and attitudes of the character and the narrator are often at odds, therefore establishing two different points of view. Careful examination of this differentiation insofar as it is related to the theme of conversion and spiritual education shows clearly that before conversion the discrepancy in viewpoints is a large one, while after the conversion this divergence disappears except for the occasional moral lapses that the character experiences. In other words, the discrepancy between the narrative and character points of view produces a thematic moral gauge or index to the character's spiritual development: as the discrepancy increases, so the character's proximity to con-

version and salvation is decreased; conversely, as the discrepancy decreases, the character comes that much nearer to the Puritan religious ideal with which the novel's theme is concerned. It is in this manner that the discrepancy is functional in the context of the novel's thematic progress.

Crusoe the character's moral void and subsequent moral development is organized around the notion of his "ORIGINAL SIN" (194) or the rejection of his father's advice that men must be "satisfy'd with the Station wherein God and Nature has plac'd them" (194). But the spiritual concept that the narrator continually advocates, and to which the character finally aspires, is really concerned with the Puritan search for religious emblem or the decoding and interpreting of objects and events in the natural world in terms of spiritual significance. J. Paul Hunter observes that in this metaphorical way of thinking about the world:

> . . . events thus became emblems of concepts, and the contemporary world itself became emblematic of the spiritual or conceptual world which was the ultimate referent for all creation, the ultimate reality.[7]

Parallel to Crusoe the character's gradual conversion is a necessary emblematic habit of mind or proper religious perspective on events. It is not until Crusoe the character comes to this new perspective that his repentance is meaningful or his conversion complete:

> Ultimately, these events and objects suggested not only theological but moral truth, and an individual might discover a peculiarly personal relevance in the conclusions that his meditations brought him, for, as both creator and governor of the world, God often used this "natural" way to reveal himself to his children.[8]

In the discussions of exemplary passages and character considerations, it is evident that the narrative point of view has exhibited throughout the novel the religious maturity and perspective that Crusoe the character only gradually comes to possess. Hence, by using the narrative voice as a satisfactory moral and religious standard, one can begin to examine the nature of the spiritual discrepancy between the two viewpoints before and after Crusoe the character's conversion.

The episode of the earthquake serves as an example of the character's lack of proper religious perspective as opposed to the narrator's more informed moral insight. As the earthquake increases in intensity Crusoe the character states: "I was heartily scar'd, but thought nothing of what was really the Cause . . . but I plainly saw it was a terrible Earthquake . . . and I thought nothing then but the Hill falling upon my Tent and all my household Goods" (80). Immediately after this comes a "most dreadful Hurricane" (81), but the character's only observation is "that these Winds and Rain being the Consequences of the Earthquake, the Earthquake itself was spent and over, and I might venture into my Cave again". (81) As the narrator realizes but the character does not, both the earthquake and the hurricane are Providential warnings to Crusoe on account of his irreligious habits. Crusoe the narrator points up this spiritual void in the character by reflecting that:

> Even the Earthquake, tho' nothing could be more terrible in its Nature, or more immediately directing to the invisible Power which alone directs such Things, yet no sooner was the first Fright over, but the Impression it had made went off also. I had no

> more Sense of God or his Judgements, much less of the present Affliction of my Circumstances being from his Hand, than if I had been in the most prosperous Condition of Life. (90)

Similarly, in the episode of the barley shoots the narrator prepares the reader for Crusoe the character's short-lived religious reflections by stating that:

> . . . indeed I had very few Notions of Religion in my Head, or had entertain'd any Sense of any Thing that had befallen me, otherwise than as a Chance, or, as we lightly say, what pleases God; without so much as enquiring into the End of Providence in these Things, or his Order in governing Events in the World. (78)

But as considered earlier in the discussion, Crusoe the character's fleeting emblematic thrusts are replaced by purely natural explanations when he remembers "that I had shook a Bag of Chickens Meat out in that Place" (78) and "that all this was nothing but what was common" (78). Again the narrator chastizes himself as character by adding: "tho' I ought to have been as thankful for so strange and unforseen Providence . . . for it was really the Work of Providence" (78-79).

At the nadir of the character's spiritual career just prior to his conversion (i.e. the episode of the fiery apparition), the narrative voice presents a catalogue of the character's religious thoughtlessness: "thro' all the Varieties of Miseries that had to this Day befallen me, I never had so much as one Thought of it being the Hand of God, or that it was a just Punishment for my Sin; my rebellious behaviour against my Father, or my present Sins which were great" (88); "When I was on the desperate Expedition on the desart Shores of Africa, I never had . . . one Wish to God to direct

me whether I should go" (88); "When I was deliver'd and taken up at Sea by the Portugal Captain . . . I had not the least Thankfulness on my Thoughts" (88-89); "When again I was shipwreck'd . . . I was as far from Remorse, or looking on it as a Judgement" (89); "when I got on Shore first here . . . being glad I was alive, without the least Reflection upon the distinguishing Goodness of the Hand which had preserv'd me" (89); "as soon as I saw but a Prospect of living . . . I begun to be very easy . . . and was far enough from being afflicted at my Condition, as a Judgement from Heaven, or as the Hand of God against me" (89). Not only does the narrative point of view provide a gauge to the character's lack of proper spiritual perspective, it gives to a variety of events which critics tend often to view as structurally and thematically independent or episodic, an important thematic function and coherence.

After Crusoe the character's severe illness and his subsequent repentance and conversion the spiritual attitudes of the character come to coincide with the attitudes of the narrator, and the divergence between the two viewpoints all but disappears: "I had terrible Reflections upon my Mind for many Months, as I have already observ'd, on the Account of my wicked and hardned Life past" (132); "With these Reflections I work'd my Mind up, not only to Resignation to the Will of God in the present Disposition of my Circumstances; but even to a sincere Thankfulness for my Condition" (132); "that I ought never more to repine at my Condition but to rejoyce, and to give daily Thanks for that daily Bread" (132); "That I ought to consider I had been fed even by Miracle, even as great as that of

feeding Elijah by Ravens" (132). It is not long until Crusoe the character arrives at the narrator's spiritual perspective and understanding that his shipwreck and isolation are to be viewed as fortunate events in the character's moral life:

> I say, when I reflected upon all these Things, a secret Joy run through every Part of my Soul, and I frequently rejoyc'd that ever I was brought to this Place, which I had so often thought the most dreadful of all Afflictions that could possibly have befallen me. (220)

That the point of view of the character after conversion rises to the spiritual standards exemplified by the point of view of Crusoe the narrator is evident in the character's reflection that meaning is relative, and that natural disaster viewed emblematically can often prove spiritually fortuitous:

> I could plainly see to my great Sorrow, the Wreck of a Ship cast away in the Night, upon those concealed Rocks . . . and which Rocks . . . were the Occasion of my recovering from the most desperate hopeless Condition that ever I had been in, in all my Life. (186)

The character realizes that he has reason to be thankful for a natural hazard at which others would complain: "Thus what is one Man's Safety, is another Man's Destruction" (186). Later on, the character reflects again that "sometimes [God's creatures] are nearer their Deliverance than they imagine; nay, are even brought to their Deliverance by the Means by which they seem to be brought to their Destruction". (252)

Other examples illustrate amply the character's post-conversion achievement of the faith and emblematic habit of mind which has been represented constantly by the narrator's comments: "I went,

directed by Heaven no doubt" (93); "The Mouth of this Hollow, was at the Bottom of a great Rock, where by meer accident, (I would say, if I did not see abundant Reason to ascribe all such Things now to Providence)" (176); "All Help is from Heaven, Sir, said I" (254); "Well then, said I, you may let them escape, and Providence seems to have wakned them on Purpose, to save themselves" (256). All these comments by Crusoe the character reflect the spiritual conversion that the narrative voice has prepared the reader to view as essential to the character's (and the narrator's) ultimate happiness. When he returns to Europe, Crusoe the character's observation that "I might well say, now indeed, That the latter End of Job was better than the Beginning" (284), reflects the same sense of moral perspective on his island life that the closing remarks of the narrator reflect:

> And thus I have given the first Part of a Life of Fortune and Adventure, a Life of Providence's Checquer-Work, and of a Variety which the World will seldom be able to show the like of: Beginning foolishly, but closing much more happily than any Part of it ever gave me Leave so much as to hope for. (304)

The function of the narrative point of view and its relative distance to the character point of view in terms of theme, is also apparent in the use of certain key words. One of these words is "deliver". Prior to his conversion Crusoe the character uses the word in a loose sense to describe physical rescue from natural disaster: "It was an inexpressible Joy to me . . . That I was deliver'd, as I esteem'd it, from such a miserable and almost hopeless Condition as I was in [i.e. the aimless drifting of Crusoe and Xury in their small boat]" (33). It is physical safety that prompts the

character to use the word. But the narrator knows and indicates that it is spiritual and not physical deliverance that is to the point, which is articulated in his ironic comment "as I esteem'd it"; the character has been delivered in one sense, but not in the truly important spiritual sense. When first cast on the island Crusoe the character again makes the physically oriented reflection "That in a word I had a dreadful Deliverance: For I was wet, had no Clothes. . . " (47). It is not until conversion that the word is construed properly in its religious sense:

> Now I began to construe the Words mentioned above, Call on me, and I will deliver you, in a different Sense from what I had ever done before; for then I had no Notion of any thing being call'd Deliverance but my being deliver'd from the Captivity I was in . . . but now I learn'd to take it in another Sense . . . my Sins appear'd so dreadful, that my Soul sought nothing of God, but Deliverance from the Load of Guilt that bore down all my Comfort. (96-97)

And as the narrator's ironic and parenthetical comment on the character's misuse of the word in the first example indicates the low moral status of the character at that juncture, here the narrative comment that follows illustrates the lack of differentiation of the two viewpoints and the concomitant increase of the character's spiritual level: "And I add this Part here, to hint to whoever shall read it, that whenever they come to a true Sense of things, they will find Deliverance from Sin a much greater Blessing, than Deliverance from Affliction".(97)

Like the narrator, after conversion the character is in possession of a spiritual understanding of events; the moral status and attitudes of the two points of view are nearly identical. The

lessening distance of the narrator from his character might also explain the common critical observation that from the first to the second half of the novel there is a distinct change in general tone. This is often explained by the assumption that Defoe has said all he really wants to say in the first half and that the second part is a collection of episodic events unnecessary in the context of the novel's theme of punishment, repentance and conversion. But this shift can be explained adequately in terms of narrative function: as the two points of view gradually coincide after the conversion, there is a remarkable decrease of tension between the narrator and character because of the lack of difference in their spiritual perspectives. And far from being unnecessary in terms of the novel's theme, the various episodes of the last part of the novel must be seen as a test or reinforcement of the character's acquired religious perspective.

Thus, not only is the narrative point of view a structural device that lends unity and coherence to the episodes in the novel (as illustrated in the section on point of view), but it is a thematic device that prepares and informs the reader of Crusoe the character's spiritual status and development.

CHAPTER III

Moll Flanders: Deception and Unreliability

The problems posed in an examination of the nature of the point of view in Moll Flanders are completely different from those posed in the discussion of the use of point of view in Robinson Crusoe. The technical feature of Robinson Crusoe consisted in the fact that two different points of view (narrative and character) are used successfully as a thematic index, and to effect the autobiographical or memoir form. It is evident that the autobiographical form in Moll Flanders yields a discernible narrator and character, yet the two viewpoints are not consistently distinct or different. In fact, it is often unclear whether it is Moll the narrator who speaks or Moll the character; similarly, it is often difficult to discover any difference of opinion between Moll, the morally and legally guilty character, and Moll, the ostensibly reformed and penitent narrator. But while this confusion is certainly a feature of the novel, it should be argued that it is not a case of a confused presentation of point of view, but rather the presentation of a confused or basically unreliable point of view.

A thorough investigation of the novel -- of Moll's habits of language (both as narrator and character), of the episodes or "life" that form the book's content, and of the points of view that participate in and present that context -- reveals that the principle or theme which informs and illuminates Moll Flanders throughout is deceit and deception, no matter what the Preface or Moll herself otherwise claims. To

document and illustrate the existence of an unreliable or deceptive point of view, the novel can be explicated in terms of three aspects: the diction of deception, actions meant to deceive, and, deceptive narrator and character logic.

Language of Deception

The most striking thing about the diction in Moll Flanders is the overwhelming emphasis on deception and lies achieved by the incremental repetition of various words and phrases connoting deception or various stages of deception. The following quatitative list is by no means exhaustive or complete, but it indicates how a language or rhetoric associated with deceit permeates the novel evenly throughout.

At least forty-two terms are present. The terms are presented in order of appearance, and each is presented in a sample passage to establish the context of deception. As well, each term is presented with parenthetical page references to occurrences of the term elsewhere in the novel.

Conceal: "However, upon the most sedate Consideration, I resolv'd, that it was absolutely necessary to conceal it all, and not make the least Discovery of it either to Mother or Husband" (89).[1] (cf. also 1, 32, 64, 66, 94, 101, 149, 150, 163, 172, 175, 176, 185, 210, 218, 290, 296, 322, 327, 334, 342).

Expose: "She means you are under some Circumstances that may render your Lying-Inn difficult to you, and that you are not willing to be expos'd" (162). (cf. also 2, 231, 325, 329).

Design: "indeed it had more of Design in it on his Part" (23). (cf. also 3, 30, 73, 99, 119, 141, 151, 178, 236, 270).

(To) Act: "I sent for my old Governess, and she, give her her due, acted the Part of a true Friend" (282). (cf. also 24, 25).

Cunning: "In the mean time however, I was cunning enough" (26). (cf. also 200).

Suspect: "not to give the least room to any in the Family to suspect me" (26).

Appear: "all the way we went she Caressed me with the utmost appearance of a sincere undissembled Affection" (141). (cf. also 26, 39, 40, 47, 73, 76, 89, 110, 142, 143, 144, 146, 161, 172, 208, 238).

Contrive: "they as formally excus'd themselves, because of Company that they had Notice was to come and Visit them that Afternoon, which by the Way he had contriv'd on purpose" (27). (cf. also 29, 47, 57, 173, 179, 187, 214, 262).

(An) Excuse: "Immediately he calls for his best Wig, Hat and Sword, and ordering his Man to go to the other Place to make his Excuse, that was to say, he made an Excuse to send his Man away" (27-28). (cf. also 144, 151).

Disclose: "so after suffering many Importunities to draw that out of me, which I long'd as much as possible to Disclose" (32). (cf. also 325, 326).

Secret: "and it was on that account alone that I kept a secret from him" (101). (cf. also 33, 102, 110, 159, 231, 232, 234, 310, 324, 326, 329).

Discover: "this [the child] she told me in so many Words must be remov'd, and that so, as that it should never be possible for any one to discover it" (173). (cf. also 33, 34, 82, 89, 98, 101, 102, 141, 149, 172, 175, 176, 187, 200, 210, 211, 232, 259, 265, 268, 324, 325, 333, 335).

Lie: "shall I now give the Lye to all those Arguments, and call myself your Whore" (39). (cf. also 279).

Allege: "but sent it by a Messenger, alledging that it came in Cover to a Friend in Town" (170). (cf. also 54).

Manage: "But I considered how much this caution and indifference would give me the advantage over him . . . and I manag'd it the more warily" (80). (cf. also 33, 57, 71, 109, 127, 241, 248, 300).

Cheat: "but thus diligently did he cheat him" (58). (cf. also 80, 83, 84, 126, 148, 182).

Pretend: "One Day we came among some Dutch People at St. Catherines, where we went on pretence to buy Goods" (256). (cf. also 59, 64, 73, 78, 83, 104, 126, 127, 147, 151, 184, 194, 201, 202, 243, 252, 261, 267, 296, 300, 322).

Dress Up (Like): "my Governess proposing to Dress me up in Mens Cloths, that I might go about unobserv'd" (223), (cf. also 64, 214, 235, 238, 241, 252, 253, 256, 257).

Sham: "and not venturing to go my self, I sent several sham Messengers" (122). (cf. also 72, 228, 229).

Trick: "She brought him by these tricks to submit to all possible measures to satisfie her" (72). (cf. also 152, 208).

Play a Part: "Nay, says she, as you have plaid the cunning part" (200). (cf. also 72, 73, 80, 82, 121, 140, 282).

Deceive: "for she appear'd so fond of me, and so perfectly deceive'd by my so readily talking to her of all her Relations and Family" (259). (cf. also 77, 80, 83, 144, 147, 150, 280, 341.)

Game: "This being my Case, I who had a subtile Game to play" (78). (cf. also 73, 214, 225).

Fraud: "we are married here upon the foot of a double Fraud" (148). (cf. also 84, 151).

Hypocrite: "My Heart said yes to this offer at first Word, but it was necessary to play the Hypocrite a little more with him" (140). (cf. also 99).

Feign: "if I cou'd be Hypocrite enough to feign more Affection to him than I really had"(99).

Seem: "so I seem'd to decline the Motion with some warmth" (140). (cf. also 112, 145, 184, 188, 190, 224, 225, 250, 255, 323).

Disguise: "but when I came into the Press-Yard, I so disguis'd myself, and muffled my Face up so" (296). (cf. also 121, 215, 216, 219, 223, 241, 254, 255).

Evade: "However, I manag'd so well in this case, that I got my Goods away before the Release was sign'd, and then I always found something or other to say to evade the thing" (127).

Betray: "the go-between that had thus betray'd us both" (149). (cf. also 151).

Delude: "I am the most miserable of Men, in having deluded you" (152). (cf. also 151).

Artifice: "I had indeed made use of these Artifices to obtain your Consent to marry me" (152).

(A) Blind: "it would be an excellent Blind to my old Governess" (178).

(To) Cover: "and would cover entirely all my other Affairs" (178).

Grimace: "I Was a great while before I could be perswaded, and pretended not to be willing at all to be married but in the Church; but it was all Grimace" (184).

Reveal: "unless the Devil had reveal'd it to him" (185).

Cue: "she presently gave me my cue, go, Child, says she, to the House and run in and tell the Lady, or any Body you see, that you come to help them" (204). (cf. also 206).

Detect: "I was very uneasie (tho' so well Disguis'd that it was scarce possible to Detect me)" (219).

Scheme: "She laid her Scheme another way, and without acquainting me of it" (229).

Incognito: "I Dismiss'd my old Man here, and stay'd incognito for three or four Days" (268).

Counterfeit: "but as I conceal'd my Face, so I Counterfeited my Voice" (296).

Mask: "I had no Mask, but I ruffled my Hoods so about my Face . . . he would not be able to know any thing of me" (321).

In all, words and phrases connoting deception or some process of deception can be documented in over two hundred and forty instances (not including the repetition of any term on a single page). As these

terms are spread out evenly in the novel from beginning to end, this means that words and phrases of this nature can be found on the average in every second page or more often.

An enumeration such as this does not in itself establish the existence of a confused, deceiving, or unreliable point of view, but it does establish the overwhelming predominance of a particular idea. Furthermore, this rather obsessive use of diction associated with deception indicates not only an exclusive concern in the actual episodes of the novel, but indicates also that the nature of the character's concerns and the nature of the narrator's concerns in reporting those episodes are linked inextricably with attitudes of deceit and the relation of that fact. From the points of view of both character and narrator, then, the language of deception is inordinately important in the modes of acting, speaking and relating.

The case for deception as the acting principle by which both view-points operate is strengthened by the presence of other habits of language. One of these features is to be found in Moll the narrator's and character's habitual use of the phrase "as if" in the introduction of adverbial clauses of manner where deceit or the method of deception is the topic: "then he would put it off, and Talk softlier, as if he had not known it, and begun to acknowledge he was Wrong; and then as if he had forgot himself, he would speak loud again" (20); "he was just got to the Door, and clasping me in his Arms, as if it had been by Chance, O! Mrs. Betty, says he, are you here?" (21-22); "and [he] finds an Opportunity to say very softly to me, come way my Dear as soon as ever you can. I said nothing, but made a Curtsy, as if I had

done so to what he said in publick" (28); "you may come into a safe Station, and appear with Honour, and with splendor at once, and the Rememberance of what we have done, may be wrapt up in an eternal Silence, as if it had never happen'd" (39); "it was as effectual a Marriage that had pass'd between us, as if we had been publickly Wedded by the Parson of the Parish" (39); "I let him please himself with that 160£ two or three Days, and then having been abroad that Day, and as if I had been to fetch it, I brought him a Hundred Pounds more" (83); "what do you mean, says I, colouring a little, what in an Inn, and upon the Road! Bless us all, said I, as if I had been surpris'd, how can you talk so!" (180); "it came presently into my Thoughts to rap at the Glass, as if I wanted to speak with some Body" (196); "and in the Juncture giving the Watch a fair pull, I found it would not come, so I let it go that Moment, and cried out as if I had been kill'd, that some body had Trod upon my Foot" (211); "she call'd to me, and said aloud; Cousin, pray open the Door, here's some Gentleman that must come and look into your Room . . . I bad her open the Door, and there sat I at work with a great litter of things about me, as if I had been at Work all Day" (216-217); "I set myself close up to a Shop-side with my back to the Compter, as if to let the Crowd pass by, when keeping my Eye upon a parcel of Lace" (256); "I Went off from the Shop, as if driven along by the Throng" (256); "I Took my leave of her in the very Crowd, and said to her, as if in hast, dear Lady Betty take care of your little Sister . . . so having drop'd the two little Ladies, and done my Business with them, without any Miscarriage, I kept hurrying on among the Crowd, as if I run to see the King" (258 - 259); "I

went into an Inn, as if I had newly arriv'd from Holland, not doubting but I should make some Purchase among the Foreigners" (264); "I rambl'd about towards the Place, as if I had only a mind to see the Country, and look about me" (321); "then sitting down on the Grass, just as a Place I had mark'd, I made as if I lay down to rest me, but turn'd from her, and lying on my Face wept, and kiss'd the Ground that he had set his Foot on" (322). There are different classes of adverbial clauses of manner, and it is noteworthy that the phrase "as if" belongs to the class of comparison. As Moll's deeds of deception rely upon the interchangeability of the true and the false, so this is reflected in the use of the comparative "as if" which tacitly presumes the interchangeability of one state of affairs with another different state of affairs.

If Moll the character's habit of deception is to present herself or her condition "as if" it were something else, likewise it is Moll's habit as narrator to conceptualize people and things "as if" they were something else (here illustrated by examples that are not associated with deceit or the methods of deception): "so she told them that if they would give her leave, she would keep the Gentlewoman as she call'd me" (15); "so that now I was a Gentlewoman indeed, as I understood that Word" (15); "By this Means I had, as I have said above, all the Advantages of Education that I could have had, if I had been as much a Gentlewoman as they were" (18); "that when my Husband had a mind to carry me to the Court, or to the Play, he might become a Sword, and look as like a Gentleman, as another Man" (60); "but I have a mind to look like Quality for a Week . . . you shall Travel like

a Dutchess" (61); "all which time I nurs'd him and tended him my self, as much and as carefully as if I had been his Wife" (113); "and gave them, as she pretended, an account of his Name, which she called Sir Walter Cleave . . . This satisfied the Parish Officers presently, and I lay Inn with as much Credit as I could have done if I had really been my Lady Cleave" (117); "I Was now a single Person again, as I may call my self, I was loos'd from all the Obligations either of Wedlock or Mistresship in the World; except my Husband the Linnen Draper" (126); "and I had all the Civility shown me that I could have had, if I had been of their Opinion" (142); "so I would not let her lie in that House, the first Night by any means, but had my Eyes about me as narrowly as if she had been a publick Thief" (167); "Her Care of me in my Travail, and after in my Lying-Inn, was such, that if she had been my own Mother it cou'd not have been better" (171); "My Landlady was mighty glad to see me, and my Landlord made such a stir with me, that if I had been a Princess I cou'd not have been better used" (219); "he accordingly gave her a long particular of things Necessary for a Planter . . . and in short, she went about as dexterously to buy them, as if she had been an old Virginia Merchant" (318); "and where I was as well entertain'd as I cou'd have been . . . and thus I was as if I had been in a new World" (335). Again, it must be realized that such evidence does not establish in itself an unreliable or deceptive narrative point of view, but it does indicate a particular narrative habit of mind which, similar to the diction of deceit and the ambiguity inherent in the character's syntax and actual deeds, continually presents people, situations and things in terms that are belied by the facts.

Other examples that exemplify the same narrative ambiguity and tendency to equivocate things in terms of what they are not, can be found in the narrator's construction of word-paradox and word-ambiguity: "But he should never be able to say, that I [who had been his whore] who he had persuaded to call my self his Wife, and who had given him the Liberty to use me as a Wife, was not as Faithful to him as a Wife ought to be, what ever he might be to me" (49); "tho' I had no Child, (I had had one by my Gentleman Draper, but it was buried,) yet I was a Widow bewitch'd, I had a Husband, and no Husband" (64); "I took the Diversion of going to the Bath . . . and being now, as it were, a Woman of Fortune, tho' I was a Woman without a Fortune" (106); "It is true that he had no Wife, that is to say, she was as no Wife to him" (120); "I Liv'd six Year in this happy but unhappy Condition" (120); "but when he own'd he had a Wife he shook his Head, and said with some concern, that indeed he had a Wife, and no Wife" (133); "to have a Husband that cannot appear, is to have no Husband" (162); "I Found presently, that whether I was a Whore or a Wife, I was to pass for a Whore here" (163); "This was the greatest and the worst Prize that ever I was concern'd in" (206); "I had very Luckily step'd into a House where there was a Lace Chamber, up one Pair of Stairs, and had the Satisfaction, or the Terror indeed" (221); "So this was a Robbery and no Robbery, for little was lost by it, and nothing was got by it" (254).

The evidence of this section should illustrate that the concepts of deception, ambiguity, paradox and uncertainty are by no means peripheral, either to the novel's content or to the technical articulation of that content. The diction, the syntax of the character, and the peculiarly ambiguous habit of mind of the narrator, together establish

that these principles are an important dimension of what the tale is about, and of the nature of the teller. Indeed, the special features of language or diction in any such work of prose fiction are to be viewed not only as productive of an accumulative effect on the general mood and tone of the work, but they must be viewed also as dimensions of the plot, character, and the narrative point of view (since, after all, it is with that particular type of diction that these three aspects are characterized).

Act of Deception

In the light of the discussion of deception as a dimension of the language, certainly any comment about and illustration of Moll's various acts of deceit as character will tend to be redundant. But it is important to emphasize the fact -- a fact all too often ignored -- that deception as a mode of action (and as a characteristic of the diction) is not restricted only to Moll's career as a thief. Acts of deceit and the methods of deception prevail not only in Moll's illegitimate endeavors, but in her ostensibly legitimate efforts as well. In order that this may be verified, Moll's activities before and after her criminal period can be examined with profitable results.

Moll's brother, whom she tricks into marriage by deception, is a case in point. Deceit becomes the by-word to the entire courtship. Having established a "Reputation of this Fortune" (78) by a friendly rumor ("that she had at least 1500£ and perhaps a great deal more" [78]), Moll observes that "This being my Case, I . . . had a subtile Game to play" (78). And indeed, the "game" she plays is a subtle one: "nay,

it was upon a full Satisfaction, that I was very Rich, tho' I never told him a Word of it myself" (78); "and first therefore, I pretended on all occasions to doubt his Sincerity . . . he stop'd my Mouth in that part, with the Thunder of his Protestations, as above, but still I pretended to doubt" (78); "I say he took it for a favour, and a mighty one it was, if he had known all: However, he took it as I meant it" (79-80); "and whether I was in jest or in earnest, I had declar'd my self to be very Poor, so that in a word, I had him fast both ways" (80); "He persued me close after this, and as I saw there was no need to fear losing him, I play'd the indifferent part with him" (80); "I Jested with him extremely about the Figue he would make in Virginia . . . tho' he did not seem glad to have me undervalue his Plantations, so I turn'd my Tale" (81); "And thus I got over the Fraud of passing for a Fortune without Money, and cheating a Man into Marrying me on pretence of a Fortune" (84).

Likewise, at the termination of the affair with her Bath lover, Moll sends a letter telling him "that parting from him was a Wound to me that I could never recover" (125). It is evident to the reader, however, that whatever the merits of her personal affection, the purpose of her letter reveals a deceptive intent: "This was indeed all a Cheat thus far, viz. that I had no intention to go to Virginia . . . but the business was to get this last Fifty Pounds of him, if possible" (126).

The initial and the final stages of courtship leading to her marriage to the banker (interrupted by the marriage to Jemmy and the disposal of their child), again are manipulated by Moll's characteristic dissembling. In the person of the banker Moll perceives "such

a sincere disinterested Honesty in him, that I began to muse with my self, that I had certainly found the honest Man I wanted" (133). Moll's response to the banker's problem with his adulterous wife and his marital proposition to Moll by way of resolving that problem, however, once again exemplify Moll's method of deception: "He could not have said any thing in the World that pleas'd me better; however, I knew that the way to secure him was to stand off while the thing was so remote" (138); "and beg'd of him he would give me leave to go away, and accordingly began to put on my Gloves, and prepare to be gone, tho' at the same time I no more intended it, than he intended to let me" (139); "My Heart said yes to this offer at first Word, but it was necessary to Play the Hypocrite a little more with him; so I seem'd to decline the Motion with some warmth" (140). As well, Moll's decision to leave the banker and "go into the North" (141) reveals the same readiness to conceal and deceive where something (husband or money) might be gained: "I made no scruple in my Thoughts, of quitting my honest Citizen, who I was not so much in Love with, as not to leave him for a Richer" (140-141).

Moll's game of deception in her efforts to find a husband with money generates an ironic situation when it collides with Jemmy's game of deception: "It was a base Design I went with, that I must confess" (141). Playing her part as Gentlewoman, Moll is "entertain'd . . . not like what I was, but like what they thought I had been, Namely, a Widow Lady of great Fortune" (142); and Jemmy, cultivating "the Appearance of an extraordinary fine Gentleman" (143), seems to Moll "in all appearance . . . a Match worth my lissening to, and the least

his Estate was valued at, was a 1000 £ a Year" (143). After their marriage the would-be deceivers discover that "this has been a hellish Juggle, for we are married here upon the foot of a double Fraud" (148).

Like her criminal career, Moll's efforts in the sphere of marital affairs are consistently based upon deception and a fraudulent presentation of her condition. Of her brother-husband she observes: "I had not full 500 £ when he expected 1500 £ yet I had hook'd him so fast, and play'd him so long, that I was satisfied he would have had me in my worst Circumstances" (82); of her banker-husband she likewise states: "I Play'd with this Lover, as an Angler does with a Trout: I found I had him fast on the Hook, so I jested with his new Proposal; and put him off" (140); and, her appearance of great wealth makes Jemmy "stark Mad at this Bait" (143). The image of the fisherman, the hook, the bait, and the fish is appropriate to Moll's behaviour throughout the novel.

In order to illustrate that Moll's "conversion" in Newgate[2] in no way curtails her deceptive habit of mind, Moll's meeting with Jemmy in Newgate affords ample evidence:

> I Took this opportunity to satisfy my Curiosity, pretending that I had been robb'd in the Dunstable Coach, and that I would go to see the two Highway-Men; but when I came into the Press-Yard, I so disguis'd myself, and muffled my Face up so, that he cou'd see little of me, and consequently knew nothing of who I was . . . and went to the Press-yard, but had for some time a Hood over my Face . . . as I conceal'd my Face, so I Counterfeited my Voice, that he had not the least guess at who I was. . . (296)

After she discovers herself to him, the same habit of deceit is found in her summary account of her life since their last meeting:

> . . . and with this we sat down together, and I told him so much of my Story as I thought was convenient, bringing it at last to my being reduc'd to great Poverty, and representing myself as fallen into some Company that led me to relieve my Distresses by a way that I had been utterly unaquainted with, and that they making an attempt at a Tradesman's House I was seiz'd upon, for having been just at the Door . . . I Told him I far'd the worse for being taken in the Prison for one Moll Flanders, who was a famous successful Thief . . . but that as he knew well was none of my Name. . . (298)

Not only is Moll's story to Jemmy composed of outright lies, but the diction of both passages indicates her propensity to deception: "pretending", "disguis'd", "muffled", "Hood", "conceal'd", "Counterfeited", "representing myself as".

Likewise, Moll's return to Virginia is viewed by Moll as problematic, and is handled in her characteristically deceptive fashion:

> . . . and I could not think of going out of the Country, without some how or other making enquiry into the grand Affair of what my Mother had done for me; nor cou'd I with any patience bear the thought of going away, and not making myself known to my old Husband, (Brother) or to my Child, his Son, only I would fain have had this done without my new Husband having any knowledge of it, or they having any knowledge of him, or that I had such a thing as a Husband. (327)

With the death of her husband-brother she tells Jemmy the truth of the situation, and "let my Son know I was marry'd" (342), the last revelation of course being but a half-truth. She then invites her son to visit her and her "new" husband, but cannot resist the final lie:

> Some time after this . . . [we] invited him over to see us, and my Husband wrote a very obliging Letter to him also, inviting him to come and see him; and he came accordingly some Months after, and happen'd to be there just when my Cargo from England came in, which I let him believe belong'd all to my Husband's Estate, not to me. (342)

Both the language and Moll's characteristic behaviour establish that in Moll Flanders deceit is the rule, truth the exception. Not only are Moll's various criminal acts concerned with deception, but her non-criminal acts also are informed by a habitual, consistent, and never-tiring deceitfulness. Robert A. Donovan observes rightly that "From her childish attempt to assume the role of gentlewoman to her final exit in the character of a penitent, the keen edge of Moll's confrontation of life is pretending to be somebody she is not".[3] It is from the vantage point of this evidence that the attitudes of both points of view toward their experience can best be explicated.

Logic of Deception

The final and most important step in the argument that Moll Flanders is organized around a point of view that is confused, unreliable, and self-deceptive is to be discovered in examples where the attitude of the narrative point of view toward itself, its acting counterpart, and the reader, is a dishonest one. The first two sections of this discussion have shown that deception is the informing principle throughout the novel, both in the diction and in the subject-matter of the individual episodes. It now remains to illustrate that the same principle informs the nature of the points of view as well.

Explicating the nature of the narrative and character viewpoints is a problem largely of perspective. That is, the reader must continually keep in mind the irrefutable fact of Moll the character's guilt. As Moll herself observes candidly:

> . . . my Course of Life for forty Years had been a horrid Complication of Wickedness, Whoredom, Adultery, Incest, Lying, Theft, and in a Word, every thing but Murther and Treason had been my Practice from the Age of Eighteen, or thereabouts to Threescore. (279)

With this fact in mind, the status of the narrative point of view as a reliable source of information becomes questionable in face of the deceptive moral logic in the following examples:

> . . . the Men made no scuple to set themselves out as Persons meriting a Woman of Fortune, when they had really no Fortune of their own; it was but just to deal with them in their own way, and if it was possible, to Deceive the Deceiver. (77)

The fact that Moll justifies her subsequent deceptive deeds with this sophistical argument does not change the nature of the sin; deceit is deceit, and Moll's attempt to rationalize her actions (i.e. "it was but just", and, all men are deceivers) indicates an attempt to evade her own guilt. Likewise, when Moll accidentally comes into possession of stolen goods dropped at her feet by a fleeing criminal, the same logic is used to present her as legally innocent: "for these things I did not steal, but they were stolen to my Hand . . . but as I had only robb'd the Thief I made no scruple at taking these Goods" (196). By this piece of specious argument, Moll tries to present herself as morally justified and legally innocent.

In the episode of the double-deception with Jemmy, however, a sudden shift in attitude is apparent: "It was a base Design I went with, <u>that I must confess</u>, tho' I was invited thither with a Design much worse than mine was" (141). Moll's qualifying remark that her deception is somehow less reprehensible than the deception of which she is victim, is not only contradictory to the attitudes of the preced-

ing passage, but it exemplifies the same attempt to evade the fact of her own guilt. This is also self-deception, for she presents to the reader a "stance of virtuous indignation towards those who do the same thing"[4] to her as she attempts to do to them. Moll is guilty of the same crime that Jemmy and his female accomplice are, but the reader is asked to believe that unlike Moll, the female accomplice is a "Slut" (151) and illustrates a "baseness" (159) of character in her "Design of deluding a Woman of a Fortune, if I had been so" (151). By these examples, Moll is to be seen as deceptive to other characters, self-deceptive in her reasoning, and deceitful towards her reader in trying to present herself as somehow guiltless or less guilty than others.

Another example of narrative distortion of fact and the evasion of guilt is evident in her attempt to present herself as blameless in the tricking of both her brother-husband and Jemmy into marriage under the false pretence of fortune. Her argument that she is not responsible for the deception is heard first from her brother-husband: "Well, <u>says he</u>, Captain -- may have told me so [that Moll had a great fortune] . . . but you never told me what you had, so I have no reason to blame you if you have nothing at all" (83); "I may perhaps tell the Captain he has cheated me, but I can never say you have cheated me" (83). Moll's response is that she is "glad I have not been concern'd in deceiving you before Marriage" (83). Similarly, when the "double Fraud" (148) in her marriage to Jemmy becomes apparent, Moll is quick to explain: "I am afraid . . . that you have a very great abuse put upon you . . . which however as I have had no hand in it, I desire I may be

fairly acquitted of it; and that the blame may lie where it ought to lie" (146); "I will convince you, my Dear, says I again, that I have had no hand in it" (146); "I am not enquiring yet whether you have been deceived or not, said I, I fear you have, and I too: but I am clearing my self from the unjust Charge of being concern'd in deceiving you" (146-147); "But to return to his Question, I told him I never willingly Deceiv'd him, and I never would" (150). As G.A. Starr observes: "Her defense rests entirely on assumptions which Defoe challenges elsewhere -- that words alone deceive, and that there is no such thing as a tacit lie".[5] Here, the character point of view steeps itself in spurious moral and legal logic, while the narrative point of view carefully refrains from exposing her reasoning as the deception which it really is. Both points of view attempt continually to impose an innocent and justified Moll on the reader's sensibilities. The fact remains that she is neither innocent nor justified.

The attempt to gain sympathy for and evade the guilt of deeds essentially criminal or morally reprehensible, is often precipitated by a subtle shift of attention from Moll's moral culpability to some other object. For example, when Moll is finally caught red-handed in the act of theft, the reader is not reminded of the crime or of the honesty and alertness of her captors, but rather of the criminal brutality of the "two Wenches" that have apprehended her: "I was attack'd by two Wenches that came open Mouth'd at me . . . one of them pull'd me back into the Room, while the other shut the Door . . . two fiery Dragons cou'd not have been more furious . . . they tore my Clothes, bully'd and roar'd as if they would have murther'd me" (272);

"the sawcy Wenches . . . the first sawcy Jade" (273); "the two fiery Jades" (276). The fact that Moll is guilty of a criminal act of theft, and has been taken, is obscured by a shift of emphasis. The same process is implemented in Moll's observation about the "harden'd vile Creatures" (295) with which she is thrown on the ship bound for Virginia: "it would really well take up a History longer than mine to describe the degrees of Impudence, and audacious Villany that those Thirteen were arriv'd to" (295). Characteristically enough, Moll refers not to "we fourteen" but "those Thirteen". Likewise, Moll and Jemmy exempt themselves from any similarity to "these Hell Hounds, as he call'd them" (313), in Moll's statement "that tho' we were both under the present Misfortunes, yet we had been Persons of a differing Character from the wretched Crew that we came with" (313). But the difference is one only of degree, not of kind: Jemmy "had been" a highway robber, and Moll "had been" a whore and a thief. Again, the existence of a deceitful and unreliable point of view is perfectly clear; Moll rarely confronts herself with the fact of her own guilt, and she constantly characterizes herself to the reader as somehow not guilty.

The narrative habit of dishonesty, duplicity and deception in the presentation of the character manifests itself in cases where the focus is shifted from the criminal to the victim, and from the crime to its prevention:

> On the other hand, every Branch of my Story, if duly consider'd, may be useful to honest People, and afford a due Caution to People of some sort, or other to Guard against the like Surprizes, and to have their Eyes about them when they have to do with Stranges of any kind. (268)

Here can be seen the remarkable effort (in its attempt to distort) of shifting the onus of responsibility for crime from criminals like Moll to the "honest People". The same method of narrative and character deceit in the relation of fact can be seen in the often-quoted passage in which Moll steals a gold necklace from a little girl:

> The last Affair left no great Concern upon me, for as I did the poor Child no harm, I only said to my self, I had given the Parents a just Reproof for their Negligence in leaving the poor little Lamb to come home by it self, and it would teach them to take more Care another time. (194)

> . . . I suppose it [the necklace] might have been formerly the Mother's, for it was too big for the Child's wear, but that, perhaps, the Vanity of the Mother to have her Child look Fine at the Dancing School, had made her let the Child wear it, and no doubt the Child had a Maid sent to take care of it, but she, like a careless Jade, was taken up perhaps with some Fellow had met her by the way, and so the poor Baby wandred till it fell into my Hands. (195)

The deception of which the reader is victim is manipulated by a distortion of responsibility and the subsequent evasion of guilt. Moll presents herself as victimizer and then as protector of the child (i.e. "poor Child", "poor little Lamb", "poor Baby"), thereby avoiding the fact of her guilt and appealing to the reader to avoid it as well. The "poor little Lamb" is the victim not of Moll's criminal act but of the "Negligence" of the parents, the "Vanity" of the mother, and the irresponsibility of a "careless Jade". M.A. Goldberg has pointed out this shift:

> Indeed, with a curious but typical twist of logic, the act is vindicated as "just reproof" to the child's parents for their negligence. Thus, emphasis is subtly shifted away from self -- from her guilt to theirs, from her lesser crime to their greater.[6]

Similar shifts are present in the presentation of Moll's aborted attempt to steal a gold watch from the side of a woman: "the Woman whose Watch I had pull'd at was a Fool . . . she was Ignorant of the nature of the Attempt, which one would have thought she should not have been" (212). Again, the presentation of the Bartholomew-Fair episode concerns itself not with the crime in Moll's prostitution and theft from the man, but with the facts that he was a "Fop . . . blinded by his Appetite" (226), a man who could not tell any difference in "an old Woman from a young" (226), and that "the usage may, for ought I know, do more to reform him, than all the Sermons that ever he will hear in his Life" (228). Like the diction, like Moll's acts as character, the narrative presentation of character is concerned with a fraudulent and distorted portrayal of Moll to the reader.

Finally, Moll uses necessity, the devil, and her meager condition as objects of blame and responsibility in order to remove culpability from herself. Of course it can be claimed, as Moll herself claims, that her condition makes deception a viable or acceptable means to her ultimate survival. (Whether or not it is even acceptable is morally debatable). But to say this is a different thing from saying that her condition necessarily dictates deception and crime, or from saying that her decision to deceive and to commit crimes is necessarily dictated by some thing or some force external to herself. The following examples illustrate Moll's faulty logic as well as her bid to remove the burden of guilt from her shoulders and persuade the reader once more that although she commits moral

and legal crimes she is somehow not criminal or immoral: "But as the Devil is an unwearied Tempter, so he never fails to find opportunity for that Wickedness he invites to" (26); "I often reflected . . . that Necessity, which press'd me to a Settlement suitable to my Condition, was my Authority for it" (80); "the Vice came in always at the Door of Necessity, not at the Door of Inclination" (128-129); "yet you may see how necessary it is, for all Women who expect any thing in the World, to preserve the Character of their Virtue, even when perhaps they may have sacrific'd the Thing itself" (138); "My Heart said yes to this offer at first Word, but it was necessary to Play the Hypocrite a little more with him" (140); "but I, prompted by that worst of Devils, Poverty, return'd to the vile Practice" (188); "when prompted by I know not what Spirit . . . doing I did not know what, or why" (191); "but as the Devil carried me out and laid his Bait for me, so he brought me to be sure to the place, for I knew not whither I was going or what I did" (191); "This was the Bait, and the Devil who I said laid the Snare, as readily prompted me, as if he had spoke" (191); "I had an evil Counsellor within, and he was continually prompting me to relieve my self by the worst means; so one Evening he tempted me again" (193); "the Devil put a Snare in my way"(194); "and my Prompter, like a true Devil, set me upon this innocent Creature" (194); "the Devil put me upon killing the Child in the dark Alley, that it might not Cry" (194); "I was young in the Business, and did not know how to manage, otherwise than as the Devil put things into my Head" (195); "but the diligent Devil who resolv'd I should continue in his Service, continually prompted me . . . I blindly

obeyed his Summons" (199); "Thus the Devil who began, by the help of an irresistable Poverty, to push me into this Wickedness, brought me on to a height beyond the common Rate" (202); "but my Fate was otherwise determin'd, the busie Devil that so industriously drew me in, had too fast hold of me to let me go back" (203); "Thus I that was once in the Devil's Clutches, was held fast there as with a Charm" (203). The most obvious feature in this narrative attempt to trick the reader into viewing Moll sympathetically and as free from responsibility and guilt, is found in the shift from the active to the passive voice. Moll does not commit her crimes, she is "press'd", "prompted", "carried", "brought", "tempted", put upon, pushed, drawn in, "held fast". Both the devil and necessity, as G. A. Starr remarks, are ready excuses for Moll:

> Moll cannot hazard a bald recital of the facts. . . but must find a way of acknowledging the deed without forfeiting the reader's esteem . . . She portrays herself as a passive instrument, manipulated by a will more powerful than her own, and asserts that her action was not only unpremeditated, but involuntary; she was a mere automaton, guided by irresistable forces outside herself.[7]

Whether or not Moll the narrator is unaware that she presents the character to the reader with a distorted logic or knowingly uses deceitful methods to produce a sympathetic response (in fact she does both), is not the important question. The point is that a reflecting narrative point of view that exists ostensibly to reveal the actions and operations of the character, in fact conceals and misrepresents at the same time as it reveals. Obviously it would be out of place to suggest that point of view in Moll Flanders

functions in the same way that point of view functions in James' The Aspern Papers or Ford Madox Ford's The Good Soldier, but it seems very clear that Moll Flanders illustrates an early attempt in the history of prose fiction to use an unreliable narrator and deceiving point of view. The evidence for this argument is overwhelming, not only in the unreliable presentation and attitudes of the narrative viewpoint, but in the subject-matter of the book, and in the very diction itself.

Finally, it might be suggested that the novel's controversial status as irony or as an ironic work can be resolved if the problem is viewed in light of the fact of the unreliable point of view. The problem, as Ian Watt proposes it, is whether Moll Flanders is an "ironic object" or "a work of irony".[8] It is surely both: insofar as the unreliable narrator attempts to deceive the reader about the character, the novel is a work of irony; insofar as the character and narrator are unaware that they reveal those very qualities of character that they would conceal or evade, the novel is an ironic object.

CHAPTER IV

Roxana: Point of View and the Psyche

Defoe's The Fortunate Mistress (more commonly referred to as Roxana) reveals an entirely new fictional concept of characterization in his work. Unlike the viewpoints and characters of Crusoe and Moll, the articulation of Roxana's character exhibits an intense concern for the creation and exploration of psychological factors in an individual. Indeed, Roxana might be referred to as Defoe's lone "psychological" novel, for the nature of both narrative and character points of view develop the ramifications and importance of Roxana's psychological state.

Roxana is not simply a story of the material rise and simultaneous moral decline of a woman of good fortune and ill repute. It is more importantly a story which traces the decline and breakdown of a psyche due to psychological pressures. In order to illustrate the nature of point of view in Roxana, one must consider it in terms of psychological complexity. Certainly there is psychological complexity in Moll Flanders, as well, but in that instance the emphasis is different. The unreliability of the narrator and the chronic lying of the character merely intimate and indicate psychological complexity. The narrative point of view in Roxana, however, sets out not to intimate psychological complexity but to illustrate and define that complexity.

Careful examination of the novel reveals that psychological

complexity and psychological problems illuminate both points of view. The plot of the novel and the characterization of Roxana are informed by the psychological development of the character. The narrative point of view functions as a psychological interpreter and guide to the character's mental status. The nature and function of point of view in Roxana will be examined from two aspects: the nature of Roxana's psychological complexity, and the technical features of that complexity revealed in the diction and imagery.

Narrative Psychology

If one examines the nature of the narrative commentary in Roxana, a consistent attitude becomes evident. Near the beginning of the novel, Roxana coerces Amy to commit adultery with Roxana's Jeweller husband. The narrative remarks on this occasion are revealing: "I need say no more; this is enough to convince any-body that I did not think him my Husband, and that I had cast off all Principle, and all Modesty, and had effectually stifled Conscience";[1] "as I thought myself a Whore, I cannot say but that it was something design'd in my Thoughts, that my Maid should be a Whore too, and should not reproach me with it" (47). Unlike the narrators in Defoe's earlier novels, Roxana as narrator seems abundantly aware of the fact that a character's actions and motives can be described not only in physical terms but in psychological terms as well. Here, the debauching of Amy is presented with narrative explanations and comments that concern themselves with factors and motives of the character's psychological dimension.

Late in the novel, the narrator comments on the extreme vanity that nearly destroys chances of marriage to the Dutch Merchant: "I have wonder'd since, that it did not make me Mad; nor do I now think it strange, to hear of those, who have been quite Lunatick with their Pride; that fancy'd themselves Queens, and Empresses . . . if Pride will not turn the Brain, nothing can" (235). The narrative point of view is constantly sensitive to psychological factors that explain the character's behaviour. Her pride on this occasion, caused by the remote chance of marriage to the Prince and the acquisition of the title "Princess", is explained as the psychological motive for Roxana's sudden decision to drop the Dutch Merchant. The important feature is that this decision is not explained in physical terms of economics (as in Moll Flanders), but as the result of mental factors and psychological tendencies. As narrator, Roxana remarks that "it was a great-while still, before I cou'd bring my-self off of this fancy'd Sovereignty" (238), and observes with customary psychological insight:

> So fast a hold has Pride and Ambition upon our Minds, that when once it gets Admission, nothing is so chimerical, but under this Possession we can form Ideas of, in our Fancy, and realize to our Imagination: Nothing can be so ridiculous as the simple Steps we take in such Cases; a Man or a Woman becomes a meer Malade Imaginaire, and I believe, may as easily die with Grief, or run-mad with Joy, (as the Affair in his Fancy appears right or wrong) as if all was real, and actually under the Management of the Person. (238-239)

Examples like these reveal a constant and perceptive narrative self-analysis of psychological conditions and motivation. In fact, the narrative point of view seems to function as psychologist

or psychiatrist to the character's acts and motives, thereby emphasizing the psychological complexity of the character and the importance of the psychological in the novel. To illustrate the psychologically-oriented function of the narrative viewpoint, as well as the psychological complexity of the character, one can consider the evidence in three categories: the knowledge of sin, psychological instability, and repression.

Knowledge of Sin

The importance of Roxana's interior mental states is made clear from the time of her submission to the Landlord's adulterous proposal. Intellectual awareness of her psychological and moral dilemma is true for both narrative and character viewpoints:

> I receiv'd his Kindness at the dear Expence of Body and Soul . . . or, if you will, ruin'd my Soul from a Principle of Gratitude, and gave myself up to the Devil, to shew myself grateful to my Benefactor . . . I must do that Justice upon myself, as to say, I did what my own Conscience convinc'd me at the very Time I did it, was horribly unlawful, scandalous, and abominable. (38-39).

Here, the narrator is ready to explore the effects of a complex psychological situation. For justifiable reasons (i.e. poverty and starvation) which Roxana's moral and intellectual integrity will not allow her to accept as exonerating excuses, she knowingly commits an immoral act: "In this I was a double Offender, whatever he was; for I was resolv'd to commit the Crime, knowing and owning it to be a Crime" (41):

> And thus in Gratitude for the Favours I receiv'd from a Man, was all Sence of Religion, and Duty to God, all Regard to Virtue and Honour, given up at once, and we were to call one another Man and Wife, who, in the

> Sence of the Laws, both of God and our Country, were no more than two Adulterers, in short, a Whore and a Rogue; nor, as I have said above, was my Conscience silent in it, tho', it seems, his was; for I sinn'd with open Eyes, and thereby had a double Guilt upon me . . . my Judgement was right, but my Circumstances were my Temptation; the Terrors behind me look'd blacker than the Terrors before me; and the dreadful Argument of wanting Bread, and being run into the horrible Distresses I was in before, master'd all my Resolution, and I gave myself up, as above. (43-44)

Knowledge of her moral guilt and her inability to justify her own action thus produce a psychological conflict within her mind, explaining ulimately the motivation for her subsequent life of immorality and sin. In choosing to act in a manner which she cannot condone and cannot excuse, Roxana commits a crime not only against the moral universe but against her own mind:

> I say but too justly, that I was empty of Principle, because, as above, I had yielded to him, not as deluded to believe it Lawful, but as overcome by his Kindness, and terrify'd at the Fear of my own Misery, if he should leave me; so with my Eyes open, and with my Conscience, as I may say, awake, I sinn'd, knowing it to be a Sin, but having no Power to resist; when this had thus made a Hole in my Heart, and I was come to such a height, as to transgress against the Light of my own Conscience, I was then fit for any Wickedness, and Conscience left off speaking, where it found it cou'd not be heard. (44)

Once having acted against her own conscience, her awareness of sin and her guilt cause a kind of moral and psychological suicide, which in the eyes of both character and narrator, is a far more heinous crime than the adultery itself. That is, having once transgressed against her own intellectual and moral integrity, her guilt causes her to abandon that integrity which she had once appealed to for direction and guidance in her decisions.

The same type of intellectual contradiction or psychological

conflict is referred to in one of her conversations with the Prince about whether they should terminate their illicit affair:

> He said a great many kind things, which were Great, like himself, and extenuating our Crime, intimated to me, that he cou'd no more part with me, than I cou'd with him; so we both, as I may say, even against our Light, and against our Conviction, concluded to SIN ON. . . (82)

These examples indicate not only the narrative tendency to evaluate the character and her behaviour in terms of psychological motivation and mental condition, but stress the complicated psychological nature of the character as well. Furthermore, that the psychological effects of one immoral act explain the motivation for a life of continued immorality and continued transgression against one's own mind, illustrates to what a great extent the novel and its narrative point of view are concerned with the condition and development of a single psyche.

Psychological Instability

There is an important thematic statement in the irony of the title, The Fortunate Mistress. Roxana's great rise to material and economic success is the result of a life and career of base and immoral actions. Significant in this material prosperity, however, is a simultaneous increase of psychological torment and instability. It is Roxana's sins that achieve her vast economic wealth and security, but the knowledge of those sins leaves her guilt-ridden, paranoid and unable to enjoy the fruits of her ill-gotten wealth. Again, the importance of the internal is stressed. Roxana may be indeed "fortunate" in the acquisition of her wealth, but this good

fortune is undercut by her failing mental health: "so dreadful a thing is a Load of Guilt upon the Mind" (273).

Throughout the novel, the narrative point of view documents carefully this increasing psychological insecurity due to the character's sense of guilt and fear of discovery and exposure. Examples of this mental turbulence establish the narrative role as analyst to the character's psychological development. Living in comparative ease and happiness with the Jeweller, the narrator observes that real contentment and satisfaction are found first in the psyche and not in external situations:

> We liv'd as merrily, and as happily, after this, as cou'd be expected, considering our Circumstances; I mean as to the pretended Marriage . . . but as much as I was harden'd, and that was as much, as I believe, ever any wicked Creature was, yet I could not help it; there was, and would be, Hours of Intervals, and of dark Reflections which came involuntarily in, and thrust Sighs into the middle of all my Songs; and there would be, sometimes, a heaviness of Heart, which intermingl'd itself with all my Joy . . . let others pretend what they will, I believe it impossible to be otherwise with anybody; there can be no substantial Satisfaction in a Life of known Wickedness; Conscience will, and does, often break in upon them at particular times, let them do what they can to prevent it. (48-49)

At the height of her material wealth, successfully married to the Dutch Merchant, the narrator again emphasizes the importance of the mind and of the character's mental condition:

> And let no-body conclude from the strange Success I met with in all my wicked Doings, and the vast Estate which I had rais'd by it, that therefore I either was happy or easie: No, no, there was a Dart stuck into the Liver; there was a secret Hell within, even all the while, when our Joy was at the highest; but more especially now, after it was all over, and when according to all appearance, I was one of the happiest

> Women upon Earth; all this while, I say, I had such a constant Terror upon my Mind, as gave me every now and then very terrible Shocks, and which made me expect something very frightful upon every Accident of Life. (260)

The concept that mental security and happiness cannot be measured in terms of economic security and success (as it was done in Moll Flanders, and to some extent, in Robinson Crusoe), illuminates not only the psychological dimensions of the character and the psychoanalytic function of the narrative point of view, but defines the theme of Roxana as well. The primacy of the psychological explains the nature of both the narrative point of view and the character. The role and function of Roxana as narrator is to present a psychological explanation of Roxana the character's psychological status:

> My new Spouse and I, liv'd a very regular contemplative Life, and in itself certainly a Life fill'd with all humane Felicity: But if I look'd upon my present Situation with Satisfaction, as I certainly did, so in Proportion I on all Occasions look'd back on former things with Detestation, and with the utmost Affliction; and now indeed, and not till now, those Reflections began to prey upon my Comforts, and lessen the Sweets of my other Enjoyments: They might be said to have gnaw'd a Hole in my Heart before; but now they made a Hole quite thro' it; now they eat into all my pleasant things; made bitter every Sweet, and mix'd my Sighs with every Smile.
>
> Not all the Affluence of a plentiful Fortune; not a hundred Thousand Pounds Estate . . . not Honour and Titles, Attendants and Equipages . . . cou'd give me any relish, or sweeten the Taste of things to me (264)

The wages of sin and crime are not imprisonment or monetary gain (as in Moll Flanders), but rather guilt and psychological torment: "The more I look'd-back . . . the more black and horrid they [her sins] appear'd, effectually drinking up all the Comfort and Satisfaction which I might otherwise have taken in that Part of Life which was

still before me" (243).

Associated with the character's extreme guilt and fear of being exposed for what she truly is, is a type of diction which is concerned with mental conditions and psychological states. The following list exemplifies both the central function of Roxana's psyche and her increasing psychological instability and paranoia: "I continued extremely perplex'd, melancholly, and discourag'd" (13); "this dejected Condition" (13); "a hundred terrible things came into my Thoughts" (19); "I was terribly frighted at the Apprehensions" (25); "Apprehensions" (39); "terrify'd" (44); "my Mind was very uneasie" (52); "a strange Terror upon my Mind" (52); "I was frighted" (52); "my Mind was oppress'd with the Weight of my own Thoughts" (53); "I was so dejected and disconsolate" (54); "terrible and frightful to me" (55); "frighted" (74); "despairing" (74); "I was frighted to imagine" (77); "I had a strange Apprehension" (78); "a frightful Thought"(100); "This gave me great Uneasiness" (100); "I was uneasie" (116); "frighted me to Death" (118); "alarm'd" (123); "struck me with such Horrour" (123); "fill'd me with Terror" (123); "I began to be very much frighted" (123); "I was frighted" (124); "encrease my Fright" (125); "in this fright" (125); "these dreadful Apprehensions" (127); "frightful" (128); "Fears" (128); "I had a Mind full of Horrour" (129); "I had a Terror" (129); "an inexpressible Horrour" (137); "fear" (144); "frighted me into such terrible Apprehensions" (150); "it frighted me" (160); "terrify'd me" (162); "frighted me with the Apprehensions" (162); "fill'd my Head with a thousand Anxieties" (162); "I was afraid" (162); "this gave me great Uneasiness" (197); "afraid"

(206); "this gave me a great-deal of Uneasiness" (207); "always in Fear" (213); "so much Melancholly on my Mind" (214); "I had such a frightful Idea" (215); "I suffer'd a hundred Thousand Perplexities of Mind" (220); "I was frighted" (222); "I was so uneasie" (222); "my Thoughts were all confus'd" (222); "I was terrify'd with Apprehensions" (230); "I was afraid" (233); "a constant Terror upon my Mind" (260); "my Fears of Vengeance" (261); "dream'd continually of the most frightful and terrible things" (264); "I was Hag-ridden with Frights and terrible things form'd meerly in the Imagination" (264); "fear" (266); "great Uneasiness" (271); "so many frightful Ideas" (273); "fear" (274); "a secret Horrour upon my Mind" (277); "infinite Uneasiness in my Mind" (277); "the very Thought fill'd me with Horrour" (280); "I was all sunk, and dead-hearted" (280); "I was uneasie" (281); "dreadfully uneasie" (284); "perpetually uneasie" (284); "afraid" (289); "I was very uneasie" (290); "my Mortifications" (290); "nothing terrify'd me so much" (290); "when will my Uneasinesses have an end" (292); "this allarm'd me" (292); "I was allarm'd at it" (293); "I had two Uneasinesses still" (299); "I was allarm'd" (309); "it gave me very great Uneasiness" (310); "I was horribly perplex'd" (312); "I was horribly disturb'd" (312); "it made me very uneasie" (316); "the anxious Thoughts that rowl'd about in my Mind" (317); "These Thoughts perplex'd me" (317); "the utmost Horrour and Confusion" (318); "uneasie" (322); "almost every-thing gave me the Allarm" (322); "I was very uneasie" (322); "afraid" (323); "I had been vexing myself"

(324); "I was uneasie, and terrified" (324); "it fix'd such a Horrour of the Fact upon my Spirits" (325); "she haunted my Imagination" (325). These examples indicate not only Roxana's psychological instability but her paranoic fear that like her own conscience, her lovers, husbands and her daughter will pursue and uncover her moral guilt.

Where the function of the narrative point of view in Robinson Crusoe was to define and explain the spiritual status and development of the character, the narrative point of view in Roxana defines and explains the psychological status and development of the character. Where the narrative viewpoint in Moll Flanders might have concealed or been ignorant of a particular psychological complexity in a character whose life was based on lies and deception, Roxana as narrator recognizes fully the psychological complexity of the character and diligently reveals and analyzes the mechanisms of the most hidden mental impulses.

Repression

Another facet of the protagonist's psychological complexity and of the psychoanalytic function of the narrative point of view, is exemplified in the character's periodic and short-lived attempts at stifling her conscience and repressing her guilt. With the psychological instability and strain caused by her knowledge of her own sins, Roxana occasionally relieves the pangs of a tortured conscience by repressing her guilt and deluding herself. Of the "dark Reflec-

tions" (48) in the midst of her security with the Jeweller, the narrator reflects: "and how often soever those dark Intervals came on, I did my utmost to conceal them from him; ay, and to suppress and smother them too in myself" (49). Later, at the peak of her infatuation with the Prince, her guilt and psychological insecurity are momentarily repressed: "I cou'd not, in the height of all this fine doings . . . be without some just Reflection, tho' Conscience was, as I said, dumb as to any Disturbance it gave me in my Wickedness; my Vanity was fed up to such a height, that I had no room to give Way to such Reflections" (74).

The psychological repression of guilt by one or another form of delusion is not surprising in Roxana's case. She persuades herself that her illicit relationship with the Prince is "a lawful thing" (68), reasoning that since she could not resist his great attractiveness "it was very Lawful for me to do it" (68). The psychoanalytic mind of the narrator does not hesitate to explain the mechanics of psychological repression and delusion:

> It cannot be doubted but that I was the easier to perswade myself of the Truth of such a Doctrine as this, when it was so much for my Ease, and for the Repose of my Mind, to have it be so.
>
> In Things we wish, 'tis easie to deceive;
> What we would have, we willingly believe. (68)

> I satisfy'd myself with the surprizing Occasion, that, as it was all irresistable, so it was all lawful; for that Heaven would not suffer us to be punish'd for that which it was not possible for us to avoid: and with these Absurdities I kept Conscience from giving me any considerable Disturbance in all this Matter; and I was as perfectly easie as to the Lawfulness of it, as if I had been Marry'd to the Prince, and had had no other Husband: So possible is it for us to roll

> ourselves up in Wickedness, till we grow invulnerable by Conscience; and that Centinel once doz'd, sleeps fast, not to be awaken'd while the Tide of Pleasure continues to flow, or till something dark and dreadful brings us to ourselves again. (69)

Repression is not only a dimension of the character's psychological fluctuations, it is an inevitable topic for a narrator who would trace the psychological career of a psyche burdened with guilt:

> This, however, shews us with what faint Excuses, and with what Trifles we pretend to satisfie ourselves, and suppress the Attempts of Conscience in the Pursuit of agreeable Crime, and in the possessing those Pleasures which we are loth to part with. (202)

The three aspects of the character's psychological complexity -- the knowledge of guilt, psychological instability, and repression -- all justify the claim that Roxana is an early form of the "psychological" novel. As well, the psychoanalytic function of the narrative point of view indicates the very different concept of characterization with which Defoe was attempting to work. The nature and function of point of view in Roxana is concerned with the creation, illustration and explication of a psychologically complex character. Where the narrators in Robinson Crusoe and Moll Flanders were delineating the careers of spiritual and economic organisms, the narrator in Roxana defines the status and development of a psychological organism.

Psychological Complexity: Diction and Imagery

Once the reader has become sensitive to Roxana's particular psychological make-up, and to the narrator's role as a psychological and psychiatric guide, one can then see how psychologically-oriented viewpoints coping with the problems of guilt and self-consciousness

explain certain peculiarities of the diction and of the imagery. Complementary to the mental tension in the character (illustrated in the previous section) is a tension in the diction. This tension is produced by certain types of diction and imagery whose meaning is inconsistent from one instance to the next. That is, certain examples of diction and imagery function with a variable meaning in concurrence with Roxana's variable psychological conditions of alternating self-consciousness and repression. The case is not that the diction and imagery have been used carelessly, but rather that the nature of the character point of view provides a rationale and explanation for that inconsistency.

One example of this type of inconsistency is exemplified in the character's use of words such as "honour" and words that indicate moral quality. At the Prince's second visit to Roxana's Paris lodgings, the subtleties of amorous and adulterous courtship are described in inappropriate terms: "[the Prince] sent his Man home; and then turning to me, said, I shou'd do him the Honour to be his Chamberlain of the Household, and his Dresser also: I smil'd, and told him, I wou'd do myself the Honour to wait on him upon all Occasions" (64). Similarly, when the Prince asks Roxana to retire from social activities and live in a secluded manner in order that their adulterous affair might not be discovered, Roxana replies: "this was too just to oppose" (67). In both examples, words connoting moral quality (e.g. "Honour", "just") are used inappropriately to describe immoral activities. Likewise, their illicit sexual liason is described inappropriately in terms of "Honour" and of marital fidelity:

"I have forsaken all the Ladies in Paris, says he, for you; and I have liv'd every Day since I knew you, to see that you know how to merit all that a Man of Honour can do for you" (78); "during which Time, as I had been very faithful to him" (106); "nor do I speak this of my own Guess, I mean, about his Constancy to me, and his quitting all other Women" (106-107). Words such as "forsaken", "Honour", "faithful", and "Constancy" are all misapplied and incorrectly used in a situation defined by their opposites. Finally, reference to their illegitimate child exhibits the same inappropriate diction: "if I should have the Honour to be with-Child by you" (76); "I was now return'd to Paris; my little Son of Honour, as I call'd him" (96). Each of these passages illustrates an inappropriate and misapplied use of words connoting moral quality.

If one examines other passages, however, the same type of diction is used in a different and more appropriate manner:

> I, that was left so entirely desolate, friendless and helpless, that I knew not how to get the least Help to keep me from starving; that I should be caress'd by a Prince, for the Honour of having the scandalous Use of my Prostituted Body, common before to his Inferiours. (74)

> . . . the Prince continued in all this Journey, the most kind, obliging Person to me, in the World, and so constant . . . I have often thought of this Noble Person, on that Account; had he been but half so true, so faithful and constant to the Best Lady in the World, I mean his Princess; how glorious a Virtue had it been in him? (103)

In these two passages it is clear that the diction has been shifted to a more appropriate application. If one keeps in mind the alter-

nating psychological condition between the knowledge of guilt and conscience on the one hand, and the repression of that knowledge on the other, then the inconsistency can be explained in terms of the character's psychological complexity.

Similarly, Roxana's brief stint as a Pall Mall prostitute exemplifies the same variable meaning. On the one hand, the affair is described in inappropriate terms: "at last I was very handsomly attack'd by a Person of Honour" (183); "I knew how to be true to a Man of Honour, as I knew his Lordship to be" (184); "the Bonds of Honour he knew I wou'd be ty'd by, and think them no Burden; and for other Obligations, he scorn'd to expect anything from me, but what he knew, as a Woman of Honour, I cou'd grant" (184). In a situation where the price of Roxana's favors is being negotiated, terms such as "Honour" are singularly inappropriate. On the other hand, when the repression of guilt has been replaced by the psychological torments of conscience, the same diction is used differently:

> It had for a-while been a little kind of Excuse to me, that I was engag'd with this wicked old Lord, and that I cou'd not, in Honour, forsake him; but how foolish and absurd did it look, to repeat the Word Honour on so vile an Occasion? As if a Woman shou'd prostitute her Honour in Point of Honour; horrid Inconsistency; Honour call'd upon me to detest the Crime and the Man too, and to have resisted all the Attacks which from the beginning had been made upon my Virtue; and Honour, had it been consulted, wou'd have preserv'd me honest from the Beginning.(201)

The explanation of this variability in meaning and function is to be explained by the nature of the character point of view. In states of mental repression of her guilt, Roxana uses value words such as "honour" in an incorrect and deluded manner; in her states of psycho-

logical remorse and guilt, the terms find their correct application.

The largest and most significant type of diction in the novel is comprised of imagery concerned with water, the sea, storms at sea, and nautical terms. E. Zimmerman has indicated the importance of this kind of imagery:

> Defoe invests the narrative with psychological significance not merely through Roxana's comments on events, but also through inter-related patterns of imagery that persistently suggest dimensions beyond the literal. . . The storm images eventually fuse with the mercantile references to the sea. Roxana alternates between seeing the sea and ships as a source of wealth and as an image of terror, until finally the sense of terror is constantly present, even in seemingly mercantile references.[2]

A careful survey of this type of diction reveals that references to water, sea, storms and ships function in two different ways. On the one hand, Roxana uses water and water-related imagery in reference to money; on the other hand, it is used in reference to her fear and paranoia about her conscience or other people confronting her with her guilt: "he began to find his Trade sunk" (10); "the worst Circumstances that ever Woman of any sort of Fortune, was sunk into" (30); "and he gave me Money so fast, that he rather pour'd it in upon me" (75-76); "he never gave me leave to ask him for any thing, but pour'd in his Favours and Presents" (106); "That an Estate is a Pond; but that a Trade was a Spring . . . the Merchant had his Estate continually flowing" (170); "I wallow'd in Wealth, and it flow'd in upon me at such a Rate" (188); "there was another Spring from whence all flow'd [a gift of money to the Quaker]" (252); "I thought he had sunk his Estate" (257). In these examples, images related to water are used in reference to questions of money and

the acquisition of money.

The same type of imagery is used as well in reference to Roxana's increasing psychological instability and paranoia: "this sunk my very Heart within me" (19); "The first Part of his Reformation, was a Storm upon me" (109); "I had a Terror upon me for my wicked Life past, and firmly believ'd I was going to the Bottom, launching into Death" (129); "fill'd my Head with a thousand Anxieties and Thoughts, how it shou'd be possible for me . . . to sink again into Misery" (162); "there was a secret Horror upon my Mind, and I was ready to sink" (277); "Here she [Susan] run me a-ground again . . . So that I was still more and more afraid" (289).

The significance of this double-function in the imagery becomes more explicable in the episode of the storm at sea (123-129), in which water, sea, sinking, storms, and ships are literally related to both money and fear. Roxana and Amy are travelling by sea to Holland for money, and the storm at sea brings into focus both the uncertainty of collecting that money and the psychological guilt and remorse for past actions produced by the fear of ship-wreck and death. Again, it is the nature of the character's psychological make-up (as explained by the narrator) that illustrates the variable function of the imagery. If one keeps in mind the fact that Roxana's wealth and psychological fears and insecurities are psychologically related in the character's mind, then the double-function of water and sea imagery is not inconsistent nor confused but thematically and psychologically coherent. That is, Roxana's awareness that her money is the product of continued immorality is the cause of her

psychological instability and mental paranoia. Therefore, the use of such imagery in references to both money and the mental insecurities that are occasioned by that money is particularly effective and completely consistent in regard to the character's psychological situation. Just as Roxana alternates between immoral and deluded quests for money, and the fears and pangs of a guilty conscience, so the water and sea imagery are shifted first to the one and then to the other. In this manner, peculiarities of diction and imagery are resolved by the psychological nature of the character.

As this discussion has illustrated, point of view in Roxana must be approached from different aspects than those used to explicate the nature of point of view in A Journal of the Plague Year, Robinson Crusoe, or Moll Flanders. In these three earlier works point of view concerned itself with the physical, external and non-psychological dimensions of a situation or a character's development. Roxana, however, reveals a narrative point of view and a character that are explained by the importance and the primacy of psychological existence. The narrative viewpoint indicates constantly that the novel is concerned with the effects of physical and external acts and situations on a psyche, and not with those acts or situations in themselves. Unlike Robinson Crusoe or Moll Flanders, the importance of the physical and external in Roxana is not to be seen in terms of the individual's ability to cope with them, but rather in terms of the individual's ability to cope with their psychological effects. This is reflected in the different kinds of psychological complexity in Moll Flanders and Roxana. In Moll Flanders it is the unreliability of the narra-

tive point of view itself that suggests psychological complexity or deviance (i.e. in the narrator's and character's efforts to ignore Moll's psyche completely); in Roxana, however, the role of the narrative point of view is to illustrate and expand the problems in a psyche, and to explain and analyze the mental factors involved.

CONCLUSION

An intensive technical study such as this yields a variety of facts and evidence. In making a close critical consideration of the peculiarities and the function of point of view in four of Defoe's works, one is left with the ultimate question of how well a particular point of view is created and handled in the presentation and articulation of a particular story or theme. To a certain extent, of course, this question is resolved as a matter of opinion. Nevertheless, questions such as, "Does the nature of the narrative point of view have thematic significance?", or, "Does the attitude of the narrator toward the character illuminate theme?", can help to ascertain the amount of technical control that the work illustrates. If one is to persuade some critics that Defoe's use of point of view exhibits a technical artistry and artistic integrity much beyond the abilities of a literary hack, then questions like these must be pursued and answered.

The function of the narrative point of view in A Journal of the Plague Year is twofold: to make the work look, sound, and read like a factual, journalistic account of an historical event; and, to gain the reader's acceptance of the author's didactic contents. As the first chapter has suggested, Defoe has succeeded in doing both. The reason for including the Journal in a study that is concerned largely with Defoe's novels, is to establish the fact that the success of the Journal is a technical victory that relies almost completely on

Defoe's manipulation of the narrative point of view. If one is to explain the feeling of credibility and concrete verisimilitude that the Journal produces in the reader, it is a response that is adequately explained by the calculated characterization of H. F. the narrator. H. F. is not merely a mouthpiece for the presentation of historical fact and fictional episodes, he is from the beginning characterized by the qualities of honesty, reliability, industriousness and intelligence. As the credibility and reliability of the narrative voice is created, the sympathies of the reader are gained. In this way, the credibility of the narrative point of view enhances the persuasiveness of Defoe's didactic purposes. The fact is that point of view in the Journal is not idle, or simply a means to present Defoe's material. Point of view has been manipulated carefully to achieve the desired results of credibility and subsequent persuasiveness. Point of view in the Journal is crucial in effecting a persuasive factual account that is really a fictional one. The technical phenomenon of point of view in the Journal leaves no doubt about Defoe's status as an artist: the work illustrates a technical control and ability that refutes the claims of critics who would suggest that Defoe's works reveal little or no literary craftsmanship.

Similarly, the nature and function of point of view in Robinson Crusoe and in Moll Flanders indicate a remarkable and complex technical awareness and artistry in an author who for decades has been granted only the most minimal critical praise. Chapters two and three have illustrated that Defoe's creation and use of narrative point of

view is functional both in the articulation of theme and as a cohering structural device. The narrative point of view in Robinson Crusoe has been carefully created as a moral and spiritual standard or guide to the character's spiritual status and development. And, the thematic significance of the narrative viewpoint (i.e. as a spiritual index) lends unity to a variety of episodes by presenting the character's attitudes, by then intimating the desirable moral attitudes, and hence making each episode thematically significant as a spiritual test and reinforcement of the character's religious education. If one establishes that in Robinson Crusoe the discrepancy between the narrative and character points of view produces a constant thematic moral gauge or index to the character's spiritual development, then one is establishing as well that the novel exhibits artistic integrity and technical awareness.

The same argument is valid in the case of Moll Flanders. Defoe's use of an unreliable narrative point of view exemplifies a sophisticated and complex concept. The narrative viewpoint exists to present a distorted and complimentary portrait of self, in the attempt to gain a sympathetic response from the reader. But in addition, Defoe has characterized his narrative point of view in such a manner as to give subtle hints and indications that it is an unreliable one. The technical sophistication in this instance is clear. Defoe has created a narrative point of view that deceives and is deceived simultaneously; that is, the narrator is unaware that she reveals those very qualities of deceptiveness that she would use and conceal. Indeed, this type of technical complexity asks the

reader to recognize and supply the multiple levels of knowledge that produce the ironic situation. Like the Journal, the success of Moll Flanders rests on a sophisticated and careful creation of the narrative point of view.

Point of view in Roxana marks a new direction in Defoe's novels. The intricate and shadowy world of the human mind replaces the physical and spiritual battleground of a deserted island, and the criminal back-lanes of London and Newgate. Point of view in Roxana is illuminated by psychological complexity and sophistication, and reveals not only a more fully developed character but an appropriately analytical narrative viewpoint as well. If Defoe is to explore the workings of a mind, the psychological probes and analyses of his narrator are certainly effective in giving psychological depth to the character. The nature of the narrator's psychological analysis, as well, shows an intellectualism and a scientific knowledge that reflect very careful and mature authorial considerations of characterization.

Defoe's use of point of view indicates not only his complexity, sophistication and capability as a literary technician, but indicates as well his considerable achievements as a serious literary craftsman.

FOOTNOTES

Chapter One

[1]Hereafter cited as Journal.

[2]Daniel Defoe, A Journal of the Plague Year, ed. with an introduction, Louis Landa (London: Oxford Univ. Press, 1969), p. 247. All parenthetical page references are to this edition.

[3]F. Bastian, "Defoe's Journal of The Plague Year Reconsidered," RES, New Series, xix (1968), p. 173.

Chapter Two

[1]For a full discussion of Robinson Crusoe as Puritan literature relying on traditional Puritan metaphor, see J. Paul Hunter's The Reluctant Pilgrim: Defoe's Emblematic Method and Quest for Form in "Robinson Crusoe". Baltimore: Johns Hopkins Press, 1966.

[2]For a discussion of these elements in the novels of Defoe see G. A. Starr's Defoe and Spiritual Autobiography. Princeton: Princeton University Press, 1965.

[3]Daniel Defoe, Robinson Crusoe, ed. with an introduction, J. Donald Crowley (London: Oxford University Press, 1969), p. 65. All parenthetical page references are to this edition.

[4]Starr. p. 6.

[5]Ibid. pp. 19-20.

[6]Hunter, p. 19.

[7]Ibid., p. 120.

[8]Ibid., p. 97.

Chapter Three

[1]Daniel Defoe, Moll Flanders, ed. with an introduction, G. A. Starr (London: Oxford Univ. Press, 1971), p. 89. All parenthetical page references are to this edition.

[2]For a discussion of this aspect in the novel see G. A. Starr's Defoe and Spiritual Autobiography. Princeton: Princeton Univ. Press, 1965.

[3]Robert A. Donovan, The Shaping Vision (Ithaca, N.Y.: Cornell Univ. Press, 1967). p. 42.

[4]G. A. Starr, Defoe and Casuistry (Princton: Princeton University Press, 1971), p. 144.

[5]Ibid., p. 141.

[6]M. A. Goldberg, "Moll Flanders: Christian Allegory in a Hobbesian Mode," University Review, xxxiii (1967), p. 268.

[7]Starr, p. 150.

[8]Ian Watt, The Rise of the Novel: Studies in Defoe, Richardson and Fielding (Berkeley: Univ. of California Press, 1957), p. 130.

Chapter Four

[1]Daniel Defoe, The Fortunate Mistress, ed. with an introduction, Jane Jack (London: Oxford Univ. Press, 1969), p. 46. All parenthetical page references are to this edition.

[2]E. Zimmerman, "Language and Character in Defoe's Roxana," Essays in Criticism, 21 (1971), pp. 228-229.

BIBLIOGRAPHY

Primary Material

Defoe, Daniel. The Fortunate Mistress. Ed. with an introduction, Jane Jack. London: Oxford Univ. Press, 1969.

---------, A Journal of the Plague Year. Ed. with an introduction, Louis Landa. London: Oxford Univ. Press, 1969.

---------, Moll Flanders. Ed. with an introduction, G. A. Starr. London: Oxford Univ. Press, 1971.

---------, Robinson Crusoe. Ed. with an introduction, J. Donald Crowley. London: Oxford Univ. Press, 1969.

Secondary Material

Bastian, F. "Defoe's Journal of the Plague Year Reconsidered," RES, New Series, xix (1968), 150-173.

Donovan, Robert A. The Shaping Vision. Ithaca, N.Y.: Cornell Univ. Press, 1967.

Goldberg, M. A. "Moll Flanders: Christian Allegory in a Hobbesian Mode," University Review, xxxiii (1967), 267-278.

Hunter, J. Paul. The Reluctant Pilgrim: Defoe's Emblematic Method and Quest for Form in "Robinson Crusoe". Baltimore: Johns Hopkins Press, 1966.

Starr, G. A. Defoe and Casuistry. Princeton: Princeton Univ. Press, 1971.

----------, Defoe and Spiritual Autobiography. Princeton: Princeton Univ. Press, 1965.

Watt, Ian. The Rise of the Novel: Studies in Defoe, Richardson and Fielding. Berkeley: Univ. of California Press, 1957.

Zimmerman, E. "Language and Character in Defoe's Roxana," Essays in Criticism, 21 (1971), 227-235.